MAXIMUM ROCKNROLL

NOV '94 #138 $2

SKULL CONTROL • SPENT IDOLS • CRUTCH • THE STATICS • KENT 3 • GOOD RIDDANCE • PUNK ROOTS • THE CRAMPS • RANDUMBS • STRETFORDS • FRONT X • PUBLIC NUISANCE • EARL'S FAMILY BOMBERS

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#47/Apr '87. Heresy, Ripcord, Electro Hippies, L'Attentat, Condemned Attitude, Dissent, Nothing In Particular, Capital Scum, Bomb, Useless Pieces Of Shit, Quod Massacre, Desperate Minds, Manson Youth, I Refuse It, Depo Provera, "Populism."

#48/May '87. Mr T Experience, Wimpy Dicks, Opinion Zero, KGB, Insted, Unrest, Desecration, Shell Shock, Gore, Subvert, Th'Inbred, Accused, "Jesse Helms," "H1 Work Permits."

#58/Mar '88. Firehose, Squandered Message, Sheer Terror, CBMT, Zalozba FV, Will Shatter, Victor H of Alchemy Records.

#59/Apr '88. Va Bank, The Plague, Foundation, Black Uniforms, Damage, Four Walls Falling, Nazdor, Majority Of One, "Inconnu & the Hungarian Underground," "Pacifica vs the FCC."

#60/May '88. Scream, Cowboy Killers, Flitox, Subterranean Kids, POW, "Chumawamba on Northern Ireland."

#64/Sep '88. Flux Of Pink Indians, Walking Seeds, Naked Angels, Hungry Trolls, Art Phag, When People Were Shorter And Lived By The water, Sentimiento Incontrolable, Boom & the Legion Of Doom, Wig Torture, "Preventing Rape."

#67/Dec '88. Pagan Babies, Thatcher On Acid, Joyce McKinney Experience, Adolescents, Murray Bowles mimi-photo zine, "Federal Investigators and Your Rights," "Ed Meese and Pornography."

#68/Jan '89. The Ex, Sham 69, Hotalacio, Last Option, Herb Tarlicks, Não Religão, Sonic Disrution Theory, Sanov 1, SSDC, "Top 15 Albums Covers," "A Trip To Communist Cuba," "Skins and Nazis."

#74/Jul '89. Dissent, Moral Crux, Neutral Nation, The Magnificent, Brotherhood, Bolt Thrower, Desperate Minds, Bristol's Kronstadt Club, TV Smith, "Mozambique," "People's Power: Two Decades."

#76/Sep '89. Steel Pole Bath Tub, Tim Kerr, No Empathy, 3 Legged Dog, Underdog Records, Fiendz, Gruesomes, Drowning Roses, Freaks Of Nature, Second Chance, Funeral Swans, "Palestine, Israel and Intifada," "Anti Racist Action," "Burn Your Flag."

#78/Nov '89. Majority Of One, Ludwig Von 88, Slapshot, Rocks, Berurier Noir, Society Gone Madd, Mistaken Identity, Conspiracy Of Equals, Schpoostik Hospital, Momido7, "Touch & Go Retro," "Positive Force DC," Anti Racist Action," "German Squats.

#82/Mar '90. Nausea, Les Garcons Boucher, Antiseen, Abs, Neanderthal Sponge, SS-20, Scared Straight, Oi Polloi, Malachi Krunch, Painful X-tremeties, Aku-Aku, "Milkbone Collective," Kevin Army, "Dirty Rotten Press."

#83/Apr '90. Jerry's Kids, Dezerter, Helios Creed, Samiam, Decadence Within, Coffin Break, Alienation, Dryrot, Psycho Squatt, Red Letter Day, Headstrong, Bone Shavers, Flagrants D'Eli, "The Shadow," "War On Drugs."

#84/May '90. Cringer, No Use For A Name, DI, Sofa Head, Industrial Suicide, Serial Killers, Citizens Arrest, Radiation Sickness, First Strike Records, "Germany's Move Towards Reunification," "Homelessness In America," "Old Aussie Punk."

#87/Aug '90. Capitol Punishment, Mudhoney, Go!, Hippycore, Jawbreaker, Polska Malca, Angry Son, AIM, Richie Stotts, The Lost, Die Schwarzen Schafe, Intense Mutilation, "Old Canadian Punk," "Redwood Summer."

#88/Sep '90. The Creamers, The Fixtures, Mega City 4, Dead Ends, Dandelion Adventure, Maniacs, Fiendz, Sludgeworth, Kolaborancji, Admiral, Crankshaft, Sleep, MTA, Long Cold Stare, 8-Bark, "Iraq's Boogey Man."

#93/Feb' 91. Chumbawamba, Snuff, The Fluid, Les Cadavres, Meat Shits, Psycho, D2D, Informers, "The CIA In Italy," "Paris Riots."

#97/Jun '91. NoFX, Kortatu, Carcass, Gargoyles, Nip Drivers, Nuisance, Johnny Puke, Uniform Rejection, Comb, Recalcitrants, Puzzlehead, Strelnikoff, Straight Youth, "White Nights," "DC Demos," "Culture Of Violence."

#99/Aug '91. Tesco Vee's Hate Police, 411, Slum Turkeys, Helmet, Sideshow, C/Z Records, Dionysus Records, Dangerhouse Records Retro, Jobbernowl, Intent, Bush League, Orgasmic Toilet Band.

#100 pt 1/Sep '91. Ill Repute, Flipper, Nukey Pikes, Necracedia, Scherzo, Fitz Of Depression, Germbox, Crackhouse, Burn, Engage, Commonwealth, Ruth Schwartz, Voodoo Love Gods, Eye For An Eye, Ne Luumaet, Red London, "Does MRR Suck?", "MRR Bibliography Pt 1."

#100 pt 2/Sep '91. The Weirdos, Victims Family, Down By Law, The Rotters, Rorschach, Northen Bushmen, The Screw, Wheelchair Full Of Old Men Records, Just Say No, Dogma Mundista, "MRR Bibliography Pt 2."

#103/Dec '91. Sympathy For The Record Industry, The Didjits, Phleg Camp, Apostates, Jesus Lizard, Jeff Dahl, Urgent Fury, Strongbox, Eversor, Tripwire, Punishment Park, TVTV$, "Devon's Vacation," "Hippy Porn."

#106/Mar '92. Wat Tyler, The Cynics, Deviators, Verbal Assault, Philippine Violators, Slam Suzzanne, Molodoi, "Women's Health Care," "Attica 20 Years Later," "H.E.A.R."

#109/Jun '92. "Absolutely Queer" issue with Tribe 8, Pansy Division, Bruce LaBruce & Vaginal Creme Davis, Donna Dresch, "Queer Skinheads," "Coming Out."

#110 pt 2/Jul '92. "Bay Area Update" issue with J Church, Wynona Riders, Gr-ups, The Aborted, Special Forces, Rancid, Bumble Scrump, Strawman, Paxston Quiggly, Lung Butter, Good Grief, George Hated, The List Man, Grotus, Jack Acid, Grimple, Juke, Aaron Cometbus, Johnny Peebucks & the Swingin' Utters, Eggplant, Gag Order.

#111/Aug '92. Huasipungo, Real Cool Killers, Flux, Superchunk, Cosmic Psychos, Dr Strange Records, Pollution Circus, Erica Beck of Boy Records, Shelley's Children, Simple Machines Records, "Sexuality & Fascism."

#112/Sep '92. Steve Albini, Pain Teens, Nations On Fire, Bimbo Shrineheads, Amen, Rattail Grenadier, Sins Of The Flesh, TDF, Frogs Of War, Hedgehogs, Jo, Severance, 404 Willis, Fobia Collective, "NY Punk Clubs History."

#113/Oct '92. Jesus Lizard, Pete The Roadie, Svart Sno, The Stalin, The Queers, Oswald Five-0, Dare To Defy, Slaughter & the Dogs, Contempt, "Two Tales Of The Americas," "Professional Punx."

#116/Jan '93. The Diesel Queens, Bush League, Affirmative Action, Ken Sanderson, Genbaku Onanies, Schlong, Karen Black, AOS3, Killing Time, Charta 77, Sleeping Body, Coprofilia, Are We Dead Yet, Social Outcast, Godbox, "Getting The Point: An East Bay Needle Exchange."

#117/Feb '93. New Bomb Turks, Gaunt, Antiseen, Los Crudos, Naked Angels, Bivouac, Hell No, Souris Deslinguee, Sour Mash, Oiler, Datapanik Records, "Mad Ratts of Russia," "MDC in Russia."

#118/Mar '93. Long Beach punk: Red Aunts, Ken All-Nite Rocker, Das Klown, Humpers, This Is Edwin; Last Man Standing, Tsunami, Man Is The Bastard, Didjits, Lou Giordano, Vicious Midgets, Dan & Dave Punk, "Twist"

#119/Apr '93. Econochrist, Insaints, Blaggers ITA, Spoke, Hasil Adkins, 16, Snair, Sham Pain, Spiderbait, Spit Muffins, Shyster Shyster And Flywheel, Volpi Vadoplyassova, "Marijuana".

#120/May '93. Jawbreaker, Supercharger, Avail, Lük Haas, Cockpit, Sugar Shack, Groovy Ghoulies, Lumpin Proletariet, Fobia Estatal, Negu Gorriak, Dolf of Trust fanzine, "British Anti-fascism".

#121/June '93. Tilt, Rancid Hell Spawn, Lockjaw, Lookout UK, Crust, Facepuller, Inflatables, Positive Greed, No Joke, "Emo Boy's Guide to Thrift Shopping."

#122/July '93. Sparkmarker, Grey Spikes, Smear, Desert Culturel, Rhythm Collision, Subterranean Records, Velocity Girl, Schwartzeneggar, Pleum, Pilgrims, House Of Faith.

#123/Aug '93. Lungfish, (ego), Plainfield, Quincy Punx, The Hidden, Bombs For Whitey, False Sacrament, Green Popsickle, Mersault, "Engagement Agreement".

#125/Oct '93. Chaos UK, Not So Happy, StandCo, C.D.F.L., Bap, Disco Biscuit, Malachi Krunch, Blindfold, Peter Bagge of Hate comics.

#126/Nov '93. The Gears, Teengenerate, Voodoo Glow Skulls, Sinister Six, Sad Pygmy, Moving Targets, Indian-@narchy, Destroy TV, Ayn Imperato, Bucky Sinister, Dave McCord.

#127/Dec '93. Lydia Lunch, Claude Bessy, Boss Hog, Aim Your Dick, Hellbender, Backlash, Apocalypse Hoboken, Dots, Struggle, Stovebolt, "Rape."

#128/Jan '94. Les Thugs, Face Value, Policy Of 3, Horsey, Small, Strain, All You Can Eat, "Drug Maelstrom."

#129/Feb '94. "Work" theme issue with: Jim & Debbie Goad (Answer Me!), Beth (Cockpit), John McDonald (Count Backwards), Metal Mike (Angry Samoans), Queen Itchiie (Everything I Touch Turns To Shit), Joe Queer (Queers), Gavin MacArthur (Schlong), Herbie (Spit Muffin), Liz (Super Pussy), Ken Taniguchi (Beyonds), Aaron Muentz (The Probe), Scott Drake (The Humpers), Gretchen Holtz (Smears), Jim (Vatican Commandos).

#130/Mar '94. Wretched Ones, Gob, Tar, The Meteors, Spiral Objective, Zip Gun, Borax, New Bomb Turks, Harriet The Spy, ABC No Rio, Sandow Birk.

#132/May '94. The Freeze, UXA, Brainstorm, Stand Up, Parasites, Spore, Whatever, Spud Jones, "3 Strikes."

#133/June '94. Hates, Humungus, Capital Punishment, Rights Reserved, Haggis, Blueprint, Headhunters, "Everything You'd Want To Know About Major Labels."

#134/July '94. All-Japan issue with: H.G. Fact, Senseless Apocalypse, Out Of Touch, Jack With Killer, Mr. Eimori, Lefty, Copass Grinderz, Side Order, Rabia, Volume Dealers, Def Master, The Fringe, The Beyonds, Iconoclast, Death Side, Gods Guts, Thunderbolt, Japanese BYOFL.

#135/August '94. Impatient Youth, Screaming Bloody Marys, Carburator Dung, Timescape Zero, Westworld, Mouthpiece, The Makers, The Monitors, "Punks In The Military".

#136/Sept '94. Mukilteo Fairies, Tourettes, NRA, Logical Nonsense, Fireworks, Smears, Shatners vs Apemen, Ben Hamper, Chicago Homocore.

#137/Oct 94. Guitar Wolf, Hellbillys, AFI, Jeck Kevorkian & The Suicide Machines, Sound Bite House, Tim Warren of Crypt, Disassociate, No Demuestra Interes, Boston Archives, "Roots of Punk--the 50s".

#138/Nov 94. Skull Control, Good Riddance, Spent Idols, Crutch, The Statics, Randumbs, Public Nuisance, Kent 3, Stretford, Front X, Earl's Family Bombers, Scam Zine, "Roots of Punk-- The Cramps".

MAXIMUMROCKNROLL
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Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
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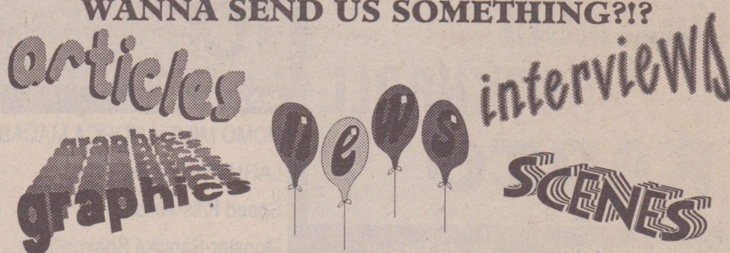

We are downright reliant for contributions from our readers - scene reports, interviews, news features, articles, letters - if you got 'em, we'll take 'em. We have a scanner - a nifty gadget that reads documents *as long as they're neatly typed.* A type size of at least 10 pts is required, as our scanner is a bit myopic. It doesn't read handwritten corrections and poor quality photo-copies give it a headache. If you absolutely must make a last-minute correction, use a light-blue correction marker. The scanner is color blind and won't get all bent out of shape. Typing in all capitals is a childish thing to do and severely vexes our shitworkers, who must retype the entire document. If you're slick enough to have a computer, send it to us on a disk. We can handle any 3 1/2 inch disk, Mac or IBM. We make so much fucking money, we can even afford to return your disk.

Interviews are a particularly touchy subject here at MRR. We want quality! Don't even bother sending us a review of your best friend's band if all you're gonna do is kiss their ass. Here are some tried and true guidelines for you to follow. 1) Plan your questions in advance, but allow for conversational flow. 2) Be controversial. Attack that band for the fascist bastards they are - and don't let them off the hook when they pop off with something stupid. 3) Keep the conversation moving - let it flow from topic to topic. Try not to do all the talking yourself. 4) Avoid taping interviews in noisy restaurants, under freeways, etc. 5) Keep it concise. Transcribing is a bitch, and the longer you go on, the more likely you are to get bogged down in silly, meaningless shit. Try to get to the main issues as soon as possible. End it as soon as the dialogue begins to disintegrate. Avoid one-line-answer questions. 6) Try to get to the personality of the group. At all costs avoid this question: "What are some of your influences?" That's dull, dull, dull! 7) Graphics are important. Send as much in the way of logos, lyrics, photos and artwork as possible. Give us something to work with! Before doing an interview, call us to check it out in advance.

Scene Reports: Keep them short and to the point. Cram them with info... what is there to do in your town? What kind of bands and venues? Think of it as a tour guide for travelling punks, and include addresses for everything. Youth hostels, record stores and other places of interest to punks are important information. Send us nice photos, so we can make it look pretty.

Articles are somewhat rare here; that's because not many well-written ones come our way. Try to be thorough in your research. Pretend you're getting graded. Not all articles have to political or "heavy" social issues - we would appreciate a bit of humor, as well. As much as it pains us to admit it, Ben Weasel's "Punk Business" article was a good example of what we're looking for. If you've got an idea, call us and talk to us.

Graphic Artists tend to be flakes, which is why we have such a tough time keeping this 'zine sufficiently artsy. Send a sample of your work, as well as a rough sketch of what you might do with the 10" by 16" centerfold or a cover.

Book Reviews may not always get published, but if you send one in that we find interesting, we'll be thrilled to run it.

Radio Stations that cover punk are occasionally featured in MRR. Send us in a few paragraphs about your station, as well as some tasty graphics or logos.

Scum Pit is something that interests a rare breed of obsessive record collectors. If you think you know everything or something about rare and collectable punk records, send us in an article.

MAXIMUM ROCKNROLL RADIO

Michelle Haunold
Radley Hirsch
Carolyn Keddy
Alisa Schulman
Jon Von
Paula Hirsch
Kenny Kaos
Ken Sanderson
Michelle Shipley
Last Will

CHRY	No. York, Ont
105.5FM	Weds 1AM
CKCU	Ottawa, Ont
93.1FM	Last Mon of month 10PM
CKMS	Waterloo, Ont
100.3FM	Friday 10PM
KALX	Berkeley, CA
90.7FM	Wednesday midnight
KCPR	San Luis Obispo, CA
91.3FM	Sunday 5PM
KDVS	Davis, CA
90.3FM	Friday 9PM
KMNR	Rolla, MO
89.7FM	Thurs noon/Sun midnight
KZUM	Lincoln, NE
89.3FM	Sunday 1AM
WBAR	New York, NY
87.9FM	Monday 6PM (campus only)
WESQ	Rocky Mount, NC
90.9FM	Wednesday 11PM
WKNH	Keene, NH
91.3FM	Wednesday 8:30PM
WPRK	Winter Park, FL
91.5FM	Thursday 8PM
WUTK	Knoxville, TN
90.3FM	Friday 11PM
WVKC	Galesburg, IL
90.7FM	Thursday 9AM
4ZZZ	Fortitude Valley, Australia
102.1FM	Tuesday 10PM
Radio Pomme	Louviers, France
91.6FM	Wednesday 7PM
Radio Skidrow	Sydney, Australia
88.9FM	Wednesday 10PM

RADIO STATIONS: MRR Radio shows are available for stations **only**. Requests for info should be on station letterhead. Contact us at the address on previous page.

TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

MATT AVERAGE

HOMO MILITIA/FORCA MACABRA-split EP
LARM-Destroy Sexism-EP
Speed Kills-#6-zine
Monster-Sanyika Shakur-book
HELLNATION-Control-LP
SCRAPS-Dismantle The Machine-CD
FAILURE FACE-All Pain No Gain-EP
Z-Man-#1-zine
HONEYWELL-EP
UNITY-Blood Days-CD

SUZANNE BARTCHY

LAZYBOY/LOW RENT SOULS-split EP
CONQUISTADORS-Land Of The Lost-EP
EARLS OF SUAVE-Basement Bar...-LP
STINKERBELL-Death & Blood-EP
EVERREADY-Kalifornia-EP
RIP OFFS-Got A Record-LP
THE STITCHES-Sixteen-45
PENIS FLY TRAP-Photo Of A Dead Man-EP
PUNCH CUTTER-Rain-EP/HUDSON-Out Of Gas-EP
DISTORTED TRUTH-Counterfeit Culture-LP

LALI DONOVAN

RIP OFFS-Got A Record-LP
SEA MONKEYS-Pizza Face-10"
SOCIETY GANG RAPE-More Dead Than Alive-EP
BORIS THE SPRINKLER-Male Model-45
HELLNATION-Control-LP
NO COMMENT-Skin Rape-EP/SUPPRESSION-EP
THE STITCHES-Sixteen-45
JACK O'FIRE-Cool-45 & 10"
Speed Kills-#6-zine
VOORHEES-Spilling Blood-LP

KARIN GEMBUS

AVAIL-Dixie-LP
THE METHOD-Royce Gracie Sessions-EP
BENDER-People's Army-EP
HALF MAN/KISSES AND HUGS-split EP
HAN-SHAN-EP
V/A-Le Garage-EP
UNIVERSAL ORDER OF ARMAGEDDON-live
V/A-Anger & English-2xEP
HUMMER-The Beast With Two Backs-EP
LARM-Destroy Sexism-EP

MICHELLE HAUNOLD

RIP OFFS-Got A Record-LP
NEW BOMB TURKS-Gotta Gotta-45
GAS HUFFER/RED AUNTS-split 45
THE STATICS/SICK & WRONG-split EP
JACK O'FIRE-Punkin-EP
SEA MONKEYS-Pizzaface-10"
THE DRAGS-Tedster-EP
THE STITCHES-Sixteen-45
SUPER SNAZZ-Uncle Wiggley-45
KING LOUIE....-Jailbait-45

MATT JAMES

RIP OFFS-Got A Record-LP
FIRE DEPARTMENT-She Saw Me-45
VULUPTUOUS HORROR OF KAREN BLACK-45
HEADCOATEES-Ballad Of The Insolent Pap-LP
EARLS OF SUAVE-The Basement Bar-LP
STINKERBELL-Death & Blood-EP
CEE BEE BEAUMONT-Chef Do The Business-45
THE STATICS/SICK & WRONG-split EP
KING LOUIE-Jailbait-45
SUPER SNAZZ-Uncle Wiggley-45

CAROLYN KEDDY

RIP OFFS-Got A Record-LP
V/A-Dites Le Avec Les Fleurs-CD
CHEESECAKE-Coq Fighters-EP
V/A-Active In The Yard-EP
RED AUNTS/GAS HUFFER-split 45
GAS HUFFER-One Inch Masters-LP
HUMMER-Smoke-EP/JACK O'FIRE-7"s & 10"
HOT DAMN-I Just Wanna Be Naked-45
YUM YUM TREE-Our First-EP
V/A-Outpunk Dance Party-LP

RAY LUJAN

BINGO MUTT-Meanest Man-EP
FLAKE-live/CORDUROY-live
THE DRAGS-Tedster-EP
THE STITCHES-Sixteen-45
RIP OFFS-Got A Record-LP
THUG ANGELS-She's Linear A-EP
HUDSON-Out Of Gas-EP
SCHLEPROCK-Propeller-LP
PINHEAD CIRCUS-Gone Again-EP
DISTORTED TRUTH-Counterfeit Culture-LP

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TOP 10

Please send us your records (2 copies of vinyl, if possible--one for review and one for airplay), or CD-only release. We no longer review tapes.

TIMOJHEN MARK

- VOORHEES-Spilling Blood-LP
- THE STITCHES-Sixteen-45/BLITZ BABIES-EP
- SOCIETY GANG RAPE-More Dead-EP
- CEE BEE BEAUMONT-45/BORN AGAINST-EP
- LARM-Destroy Sexism-EP/FAILURE FACE-EP
- SUPPRESSION-Human Nature?-EP
- SPECTREMAN-I'm Damned-EP
- RIP OFFS-Got A Record-LP/NO COMMENT-EP
- THE MUMMIES-Fuck The Mummies-CD
- COLD WORLD-CD/ANKRY SIMONS-CD

SMELLY MUSTAFA

- CONQUERER WORM/COCKNOOSE-split LP
- JACK O'FIRE-Here It Is Tiger-10"
- CRUTCH-Disgruntled Employee-EP
- THE BRUISERS-Cruisin' For A Bruisin'-CD
- VOORHEES-Spilling Blood Without A Reason-LP
- RIP OFFS-Got A Record-LP
- GAS HUFFER-One Inch Masters-LP
- VULUPTUOUS HORROR OF KAREN BLACK-45
- FIGHTING CAUSE-Deadtown-EP
- NO COMMENT-Skin Rape-EP

NEIL NORDSTROM

- LARM-Destroy Sexism-EP
- POBELVELDE/MI-split EP
- HELLNATION-Control-LP/GAIA-CD
- GLOOM-EP/SUPPRESSION-EP
- HOMOMILITIA/FORCA MACARBA-split EP
- NO COMMENT-EP/HEARTLINE-EP
- VOORHEES-Spilling Blood Without Reason-LP
- HINFAMY/BONES EROSION-split EP
- SENSELESS APOCALYPSE-No Title-EP
- CRIPPLE BASTARDS/PATARENI-split EP

JEFF RANDOM

- RIP OFFS-Got A Record-LP
- TIKI MEN-Cattle Prod-45
- JACK O'FIRE-Punkin-EP
- THE STITCHES-Sixteen-45
- SUGARSHOCK-Mother Nature-EP
- BORIS THE SPRINKLER-New Model-EP
- HEADCOATEES-Ballad...-LP
- STATICS/SICK & WRONG-split EP
- TWISTER-Under The Dog-45
- STINKERBELL-Death & Blood-EP

BRUCE ROEHRS

- SEA MONKEYS-Pizza Face-10"
- NEW BOMB TURKS-Gotta Gotta Sinking Feeling-45
- RIP OFFS-Got A Record-LP/SEIZUREBOY-live
- CONQUEROR WORM/COCKNOOSE-split LP
- STATICS/SICK & WRONG-split EP
- THE STITCHES-Sixteen-45
- RED AUNTS/GAS HUFFER-split 45
- GEEZERS-Chicken Tonight-EP
- KING LOUIE THE 69TH-Jailbait-45
- BROKEN TOYS/HARRIES-split EP

KEN SANDERSON

- RIP OFFS-Got A Record-LP
- JACK O'FIRE-10" & Punkin-EP
- HOMOMILITIA/FORCA MACARBA-split EP
- DISAFFECT-LP/AVAIL-LP
- V/A-Anger & English-2xEP/V/A-Vortex-EP
- GLOOM-Speed Noise Hardcore Rags-EP
- SUPPRESSION-EP/NO COMMENT-EP
- GNP/JERMFLUX-split EP/GALAXY TRIO-10"
- VOORHEES-Spilling Blood Without Reason-LP
- V/A-MCR City Of The Month-EP

JON VON

RIP OFFS
IN JAPAN

TIM YOHANNAN

- BROKEN TOYS/HARRIES-split EP
- NO COMMENT-Skin Rape-EP
- THE STITCHES-Sixteen-45/SEA MONKEYS-10"
- RIP OFFS-Got A Record-LP/GAS HUFFER-LP
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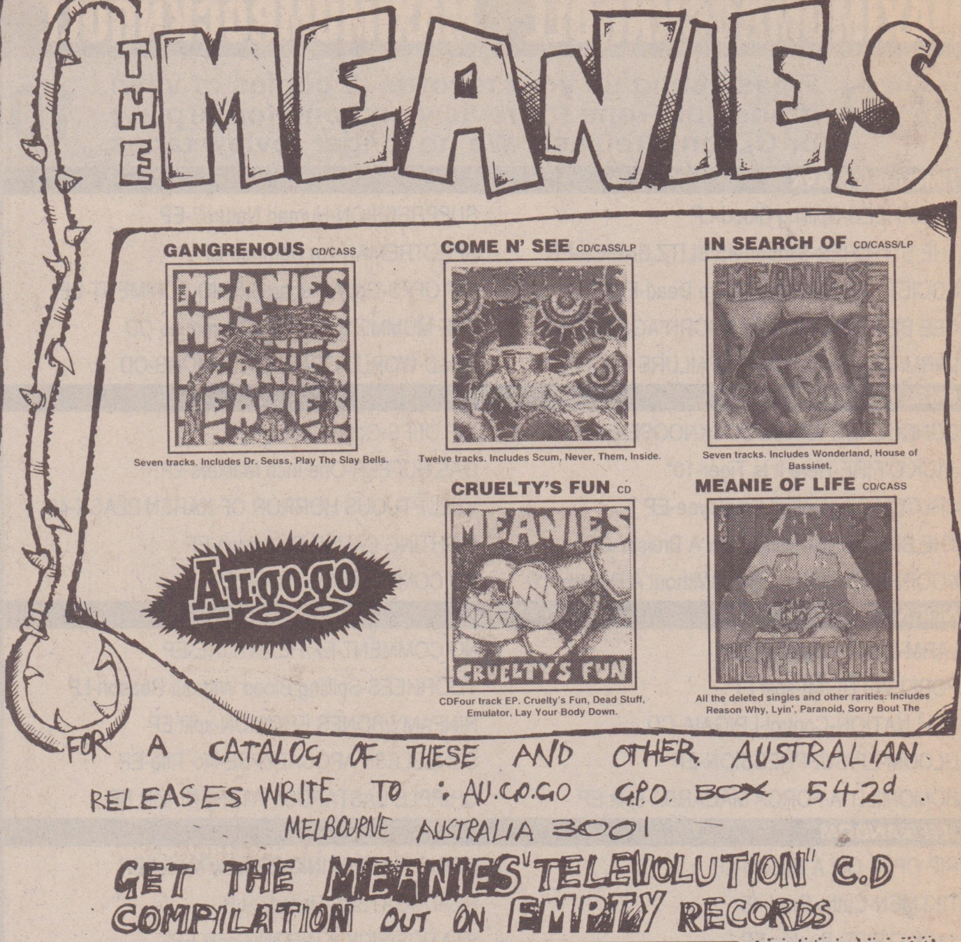

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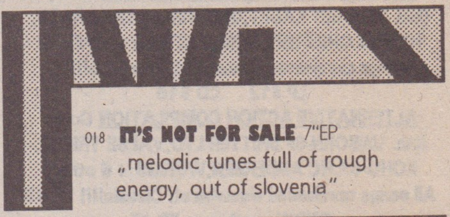

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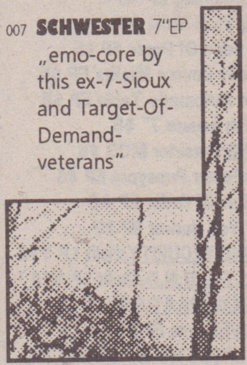

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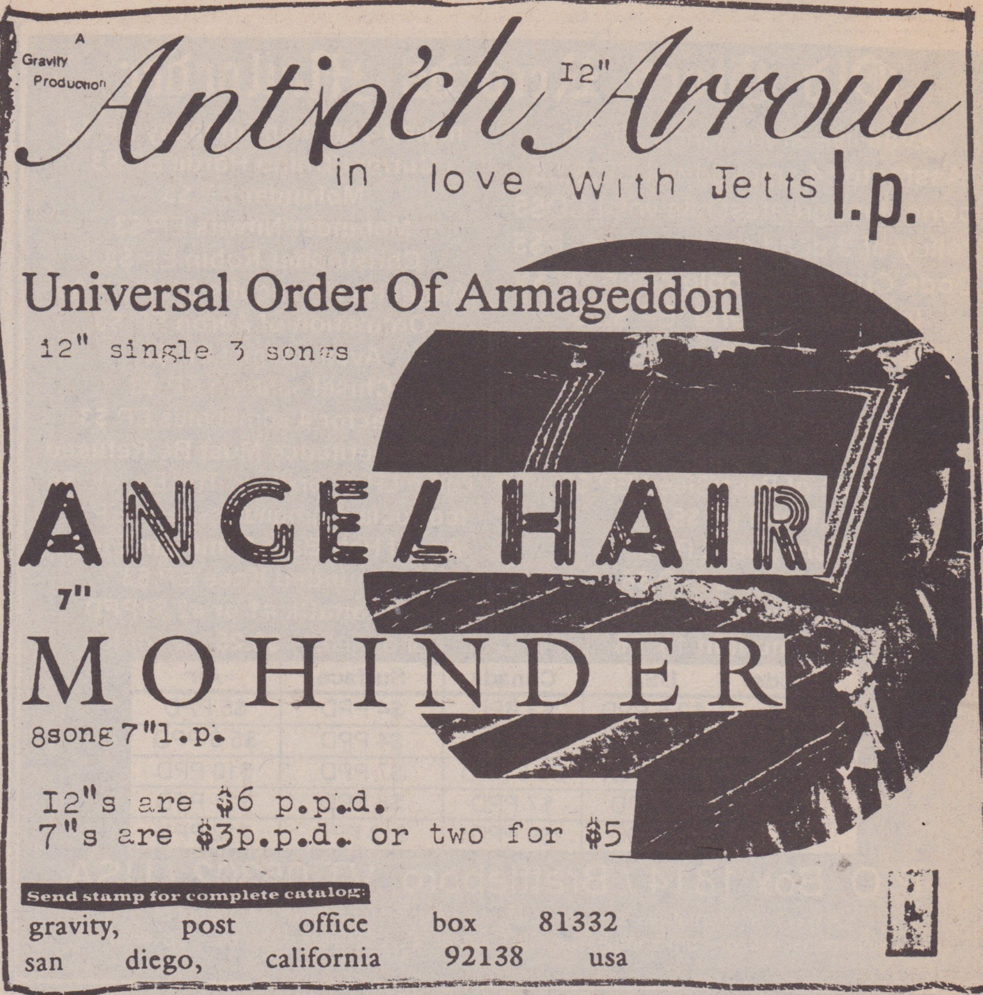

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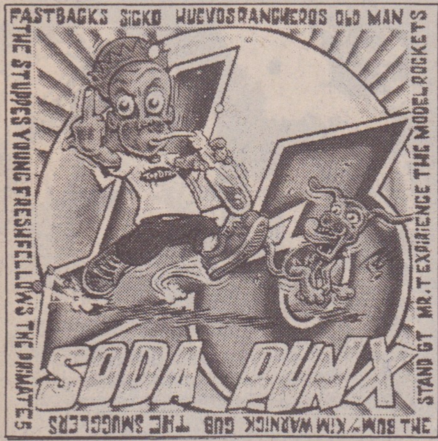
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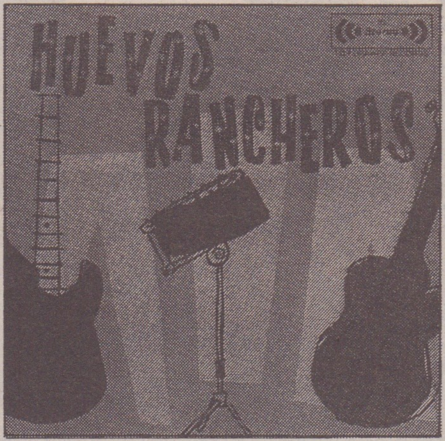

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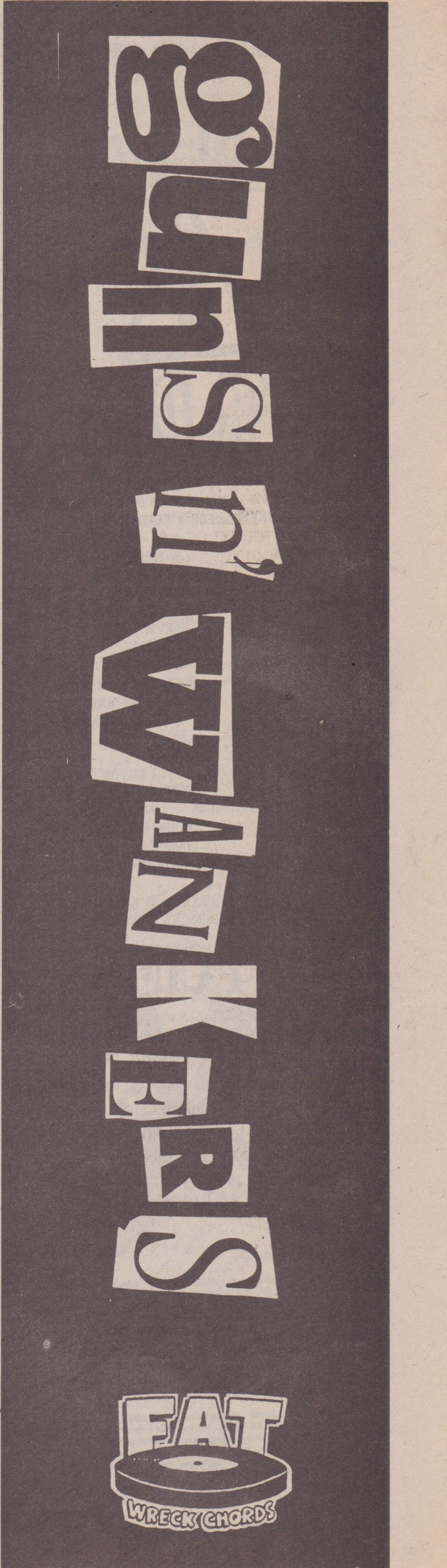

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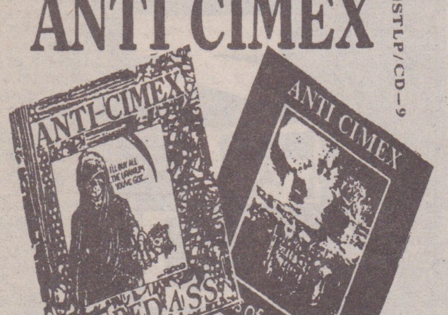

ANTI-CIMEX - "Raped Ass" EP

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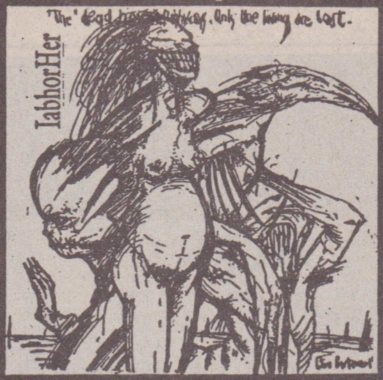
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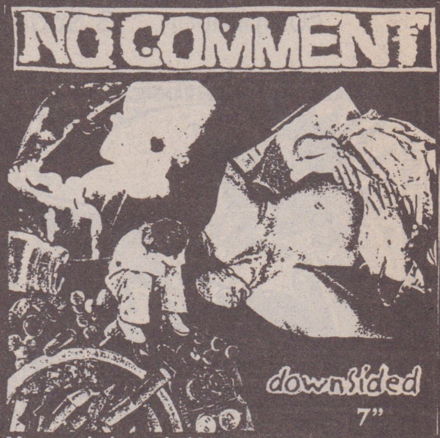

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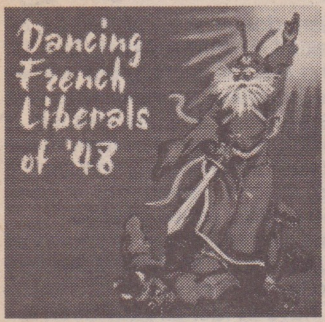
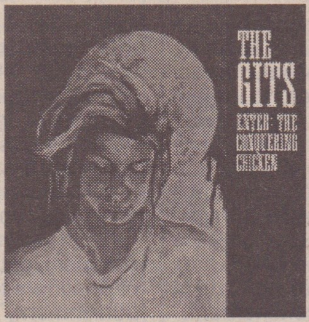


The D.F.L.of 48 were formerly the GITS. This 7" has ex GITS guitarist Joe Spleen on vocals. There is two crushing melodic punkrock songs on this single.The b side will not be on their forthcoming CDEP/10"



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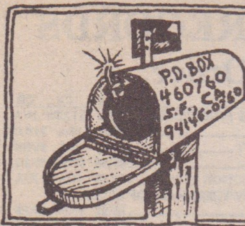
Letters



A MRR, (to the guy, who wrote the NoFX article in the August issue)

I'm a dildo from Vienna in Europe, who's in the U.S. Although I can't exactly say, what I want to say, 'cause I don't speak that much English, I want to tell the guy who wrote the NoFX-article a few things:

The first part of your article just says that NoFX suck. Okay, I thought, this guy has some problems with one of the greatest punk bands, maybe he has some good reasons (even if I can't think of a single one). After a time you seemed to notice, that it's time to say, why the fuck you hate them so much. So you tell us, that the covers of their albums suck. And maybe they do (though I don't think so), but what the hell has the cover actually to do with the music? (If fact, you never mention, what really sucks about their music?) And who says real punk bands have a picture of their band on the cover (except you)?

And I don't think NoFX couldn't exist without a punk scene (but I don't know, what's bad about that, if they couldn't), 'cause I know a lot of people, who have nothing to do with the punk scene, but they actually like NoFX.

That they suck, 'cause they're on Epitaph is complete shit. (And the new Rancid CD is great!!!)

But: Maybe you're right and the people from NoFX such (even if I don't think so), but what really counts is their music, and you can say what you want, it's great!

Aren't you a bit too jealous?

(Maybe my letter sounds dumb, because I don't understand everything of your article or couldn't say everything I wanted to, 'cause of my not perfect English (hey, I've just been learning it for 6 years), but I had to write it.)

Nora/ Davidgasse 57/9/ A-1100 Vienna / Austria

B Dear MRR,

Mykel's column in #135 on rape garbled some of the statistics assembled by Stop Prisoner [not Prison, Mykel, Prisoner—which includes those locked up in local jails and juvenile institutions as well as in prisons proper] Rape: The 15% victimization rate applies only to prisons, not to jails, and it is being confirmed this year in a statewide survey of all four Nebraska prisons by Prof. Cindy Struckman-Johnson of the Univ. of So. Dakota. Surveys have produced lower rates for jails and there is a consensus that the rate is higher in the "gladiator schools" for juveniles. Adding all our figures together, we came up with a total estimate of 294,000 male victims of sexual assault behind bars for 1992. Since the imprisoned population has grown considerably since then, we can be pretty sure it is over 300,000 now. At this point we don't have any data on rape of female prisoners, but we hope to have some soon from the Nebraska study, which included a women's prison. While the Bureau of Justice Statistics estimate of 130,000 annual rapes of unincarcerated females is based on household interviewing and is, though more accurate than police reports, still no doubt an underestimate, it does indeed seem clear to us that more males than females are raped every year in the United States. When analyzed on a daily rather than yearly basis, the discrepancy becomes much more dramatic, since women victims are generally able to avoid repetitions, while locked-up male victims are generally stranded in a situation where they must endure unwanted sexual acts on a regular basis until they leave confinement.

Mykel is in error in stating "Statistics show that men who are raped in prison are likely to become rapists once they leave prison." No studies of this question have, in fact, ever been done. It is believed that a substantial number of prisoner rape survivors, released without treatment for Rape Trauma Syndrome, are likely to become rapists "on the Street" in a misguided attempt to "reclaim their manhood," but no one knows what the percentage is. A larger number of such survivors, it seems, is likely to become violent in a non- sexual way. Relevant to this analysis, however, are the repeated findings that the great majority of rapists of women "in the community" are themselves untreated former victims of sexual abuse, usually in boyhood. Logically, it is erroneous to conclude that because most of x is y, therefore most of y is x; so we cannot conclude that most boyhood victims of sexual abuse go on to become rapists. It does seem plausible to suggest that a similar phenomenon applies in the case of untreated survivors of prisoner rape; in fact, we at SPR call it "the werewolf syndrome" (once bitten, the victim turns into a werewolf himself in werewolf mythology), and we wish somebody would do a serious long-term follow-up study of prisoner rape victims to measure its extent. Unfortunately, the general taboo on the subject of male rape, the disinterest of funding sources, and the methodological difficulties of such studies have effectively prevented this type of research, despite its obvious value to rape prevention efforts in the community.

Having worked with scores of feminist anti-rape counselors and activists in the past decade, I must disagree with Mykel's description of their motivation. I often quarrel with their ideological approach to the subject, which causes many of them to be blind to the rape of males, but i find their motivation and selfless dedication to their work (which is emotionally exhausting, stressful, and very demanding) nothing but admirable.

How does Mykel know that rape was "the normal mode of sex" in "caveman days"? Was he around then? Scientists don't find rape to be typical of any other primate species. It also doesn't square with the evolution of human sexuality from the general primate pattern of once-a-month periods of female heat, timed to coincide with maximum fertility, so as to increase the chances of reproduction, to the uniquely human (and dolphin) pattern of month-long sexuality, which serves more as a bonding device than a reproductive one.

Mykel's theory that "the evil quality of rape rose with the feeling that sex was evil" also fails upon examination of sex-positive societies, including his favorite country, Thailand. (Buddhism does not consider sex, either heterosexual or homosexual, bad for single folk who are not monks, but it does condemn rape, adultery [a breach of promise or form of falsehood], and the misuse of authority position to obtain sex from those subject to that authority.) In many non-literate tribal cultures, sex is considered a good thing, but rape is still a grave offense.

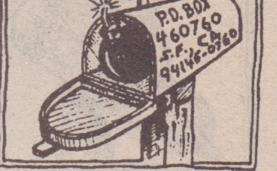
Mykel may be interested to know that American courts, in their analysis of the right of prisoners to be free of "cruel and unusual punishment," have in fact already been following his reasoning. They treat rape behind bars as simply another form of assault. SPR has actually taken the opposite approach, urging the Supreme Court in our recent brief in the *Farmer* case to recognize the vastly greater trauma and far more serious long-term repercussions of prisoner rape (which can include death from AIDS) and therefore hold prison and jail officials to a tighter standard in preventing rape than in preventing fist-fights, and in recognizing the need of the survivor for serious long-term psychological aftercare.

I do agree with Mykel that a great deal of the psychological trauma associated with rape (especially for males) is caused by our society's fucked-up attitudes towards sex, as well as distorted notions of masculinity and sexual orientation.—

Donny the Punk (president, Stop Prisoner Rape)

C Mykel Board,

May you choke on a big cock! I'm here to say you're wrong! I'm referring to your ignorant as hell column in MRR issue 135, where you appallingly oversimplify rape. Rape is a whole fucking lot more than a state of mind. How the hell you compare it to being force fed is beyond me. What the fuck do you know about rape? What the hell do you know about the stigma a rape victim carries throughout life? You paint this picture of a rapist being the victim of a Christian based society and the rape victim as just another mad feminist trying to find fault in man. Why don't I give you a fist hand look at a rape victim. I was sexually molested, when I was three years old, so badly I was hospitalized. To set a few things straight right now, 1) I was raised by an atheist mother who was anything but a nun so religious views or morals can't be made an excuse for the psychological damage I sustained. 2) I was molested by a woman and either way the damage was done. So now you can't just write me off as an angry feminist. Our society has a huge problem whit sexual assault victims. You give statistics insinuating that more men are raped than women. How can you use these statistics when most women don't report rape? The justice system is set up to that the victim is put on trial, her actions, her past, her way of dress is scrutinized to find out what she did wrong. She is ultimately blamed. I grew up in this atmosphere. My shame kept me silent. I can't tell you how much it hurt when flipping through my seventh grade year book, with a friend we came across a picture of a girl we knew had been raped by her uncle and my friend snickered and suggested that this girl was some how a slut! With this knowledge I



vowed to be silent, I had no self-esteem, i believed I wasn't worthy anyone's love. I can't tell you how many nights I have cried myself asleep. Rape isn't just a physical act its a violation, a taking of trust. When someone is raped their sense of security is stolen. Do you have any idea what its like to have every shred of security stolen? It sure as hell isn't like being force fed. That's the most fucking ignorant thing I have heard, it makes me want to spit in your face! How the fuck dare you have the nerve to compare my ordeal of being force-fed! My pain in real! I've learned not to trust anyone. I've retreated in a shadow of fear because of assholes like you! I grew up believing there was something wrong with me, that' I had done something to deserve this, that I could have somehow prevented this (as you suggested in your endnotes), I've dealt with it on my own without any 12 step program and now no one will shut me up. I'm out to dispel the lies fools like you spread. One great big fuck you goes out to you Mykel Board from rape victims everywhere (male and female). Most insincerely,
Amanda Krausert/ 10126 Foxchase Dr./ Loveland, OH 45140

Dear MRR,

In response to the letter from Aaron S. (Sept. '94), I consider myself intelligent, and I'm quite interested in what Mykel and everyone else is doing with their sex organs. Beats the usual band interview, anyway. However, I have to agree with the people that are worked up over the man/boy love thing. Without exception, every person I've heard advocating intergenerational sex was an older man, probably in his forties. I happen to be 24, which is closer to twelve than to 42. From what I remember about being twelve, it's an extremely curious age, not to mention a time of intense insecurity. And, while it's true that I craved sexual intimacy (I had a painful crush on the paramedic with the dark hair on the show "Emergency"), the truth is that I didn't really understand what it was. I had fantasies that a stranger would come into my room and have sex with me. Now that I understand the reality and violence of rape, sex isn't what I thought of it in my childhood fantasies, as someone holding me and making me feel loved.

When I asked a 17 year old gay friend of mine what he thought of NAMBLA, he said, "Its sick, gross and disgusting," because the ages between 10 and 14 (and I don't know what age NAMBLA promotes for the consent laws, but most 16 year olds I know aren't ready for sex, regardless of how "mature" they seem) are "difficult stages in one's life and having sex with someone that age is taking advantage." Of course, my friend may be jaded, considering he spent the summer when he was 14 on Polk Street as a teenage prostitute to avoid homelessness and hunger. And, although he has tested negative once for HIV, he still fears that he may have contracted the AIDS virus during his time there. Which brings me to the issue of protection.

When I was fourteen, I didn't have the courage to insist on condoms as a prerequisite for intercourse. The only thing I was concerned about was the acceptance of someone else, and I didn't have any respect for my body. There are far less emotionally confusing ways for adults to show youngsters acceptance than through sex. If someone truly considers themselves a boy-lover, then they should set aside their passion for boy flesh and allow the boy to grow and mature before making decisions on whether to have sex, homosexual or heterosexual.
J. Prichard/ PO Box 1/ Arcata, CA

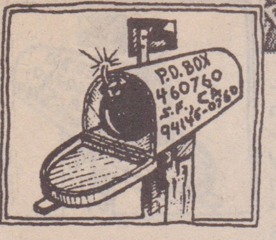
MRR and readership of DIY punx:

No punx should remain tolerant and/or supportive of any falsely labeled "punk" band, nor "punx", that greedily practice, or desire to, any involvement with punk-destroying major label corporate capitalist industry. All represent ONLY the capitalistic interests of the ruling class, and any alleged "punk" band who has any connecting to these swine are but greedy bastards and traitors to the punk community who has supported them. Any "punk" who works for, or with, such decayed capitalists is as punk as shopping malls for the masses to consume, literally. Indeed, our valid punk culture of resistance must not be capitalistically pimped for exploitation and the interests of profit for big business which engages in oppression. Within MRR #131 were advertisements accepted from commercializing bastards as: Triple X, Epitaph, Sub Pop, and listed within the "Top 10" were capitalist expletive sellout yuppies Greed Day and Jawstockbroker. Corporate commodification of punk is in opposition to the vitality, resistance creativity, and all positive within the punk subculture. The spiked mohawks and studded leathers (Purchased, perhaps, at a mall representing corporate interests in a capitalistic frenzy to represent "punk", no?), set to "punk" music makes for Rancid's scum M.T.V. video for "alternative" consumers. Greed Day's corporate "punk" nonthreatening towards oppression square-dance compatible melodies of love are promoted under the capitalist "punk" banner and played endlessly for consumption on radio stations that support a sexist, racist, classist agenda. The Offspring (Inc.™), who were supported by the punx on the cover of MRR #89, and elsewhere, stated in that particular issue, "We'd like to thank MRR for all the support, the good reviews." Currently, Offspring's (Inc.™) foremost and primary "supporters" and "reviewers" are the corporate interests who determine whether their "commodity" would be accessible and profitable to the mainstream masses, and as inoffensive, or marketably offensive, to "stimulate net profit growth". Punk rock! These are but a FEW examples of capitalists who have expropriated and leeched off of punx for profit. We, the punx? We support capitalism. We erroneously claim our "punk" bands are propagating "punk" to the masses. We purchase such CDs with renewed vigor towards "punk". We promote them in our "punk" zines and non-questioning, we shat punk out of our arse and promote the capitalist corporation's presentation of "punk" as mere product to consume. In doing so, we profit not only these corporate interests who are involved with "Third World" exploitation and the military, among other injustices, we ensure the police bastards baton beating us. We partake in this capitalistic "punk" with smiles on our faces and starry eyes. Ignorant in our bliss, punk rebellion means nothing! Consumers! The mass who may consume, as example, Rancid's (Inc.™) "product" will decidedly offer no inquiry, nor interest, towards the valid DIY movement if the "punk" exposure is received from consumerist M.T.V. Rather, they will purchase the CD, thus profiting the particular bastard corporation, and only investigate other "punk" as presented by the corps. and chain record stores. A Bad Religion (Inc.™) CD, and a Rolling Stone issue, added to a prerequisite apoliticalness-PUNK ROCK (INC., ™)!! Once punk bands who have chosen to engage with major labels erroneously endorse the fascistic mass media's profitable definition of "punk". Fuck the scum! I realize well that this has become a rather lengthy diatribe, so I shall decline. Punx have remained awake, no? Credit due towards MRR, despite the reality that capitalistic aspiring "punx" have occasionally utilized MRR for profit, its continued promotion of punk and political forum, which, at periods I differ quite radically with. The commitment of MRR is evident. If any punk is interested, I have completed 2 DIY anarcho-punk zines: *Bisexual Without Apology* and *Counter-Revolutionary Worker.* I shall charge not-for-profit, as all punk projects SHOULD be! Corporate majors, keep your blood stained hands off these zines, pigs! Government is chaos and terror-Anarchy is peace and life. DIY not EMI! Anti-CD! Punk out fucking hard-Do it intelligently!!

I am Michael Wood, anarchist punk and former editor of *Vomit Blood*, as well as U.$. distributor of $witzerland's anarcho-punk zines, *No Sanctuary* and *Massive Love.* Almost immediately following the review of *Vomit Blood* #4 in MRR, I was resistantly compelled to closure of these non-profit punk projects, (The discontinuation of *Vomit Blood* and distribution of the $witzerland anarcho-punk zines), due to capitalist imposition. *Vomit Blood* was proudly "Free to punx", (excluding 2 postage stamps provided by exploited wage slaves), and "Free with postage" was offered to U.$./KKKanadian punx and non-servants for *No Sanctuary* and *Massive Love.* I did so for the most crucial task I determine for myself is promotion of anarchist ideals and DIY punk. I remain vehemently opposed to ALL capitalistic, exploitive, punk profiteering. (Punx for Profit, OUT!) Master dug deep the whip and layed the fists of capitalist caused poverty and financial genocide, and forced closure of my P.O. Box, (I was unable to receive MRR #126, containing the interview I submitted), and relocation of housing to a center proven insufficient for postal forwarding. (It was statist communist-socialistic run, no surprise!)

To those punx and comrades who ordered and corresponded, and were not received, I offer SINCERE apologies. (The capitalist overseer had tied well my hands.) *No Sanctuary*, *Massive Love*, as well as other DIY anarcho-punk projects produced by Resistance Prods., including Pablo's recent persynal-political zine, *Slaughtered Tree*

Letters



And Toxic Ink, may be contacted at: PO Box 3142/ 2500 Biel 3/ $witzerland. Aforementioned zines are 2 exploited dollars postpaid., U.$.

F Joe Donohoe,

Why do I get the feeling from various zine reviews that you've got some sort of problem with the Jewish race? Is it because we're doctors, lawyers, control the media, the movie industry, etc.. etc.. etc..? Is it because you're a fuckin' zine shitworker and won't get very far in life and you want someone to blame? Too bad buddy boy, I think the Jews will crush you anywhere you go. You can't escape us (ha ha!)

So the Hebrews were mean and cruel towards other people until Jesus came and taught the world a little kindness? Is that what your nice little Sunday School preacher taught you in church? And you believed him, moron? The Jews are the only monotheistic people to *not* force their beliefs on others. In fact, Judaism forbids it. The truth is the other way around—Jews suffered death, persecutions and expulsions at the hands of Christians and Muslims throughout the past 2000 years.

But I don't blame you, boy. Can't expect a third-grade dropout to know how to approach history books, can we?

That's why I don't expect you to understand our problems with the Palestinians either. If we had exterminated them like the Nazis did to us or like the Turks did to the Armenians, we wouldn't have a problem today, would we? (And we would be as thriving today as the fucking Germans are). If we had just expelled them, as countless peoples have done to other peoples this century, we wouldn't have a problem today either. In fact, that's what the Arabs were expecting us to do — kill the men, rape the women, in the old Arab tradition. Know why, moron? 'Cause that's what they planned to do to us had they won the war. The only problem with us Jews is that we're too kind to our enemies.

The Palestinians turned down the partition plan of 1947 because they were sure the Arab countries would wipe us out in the war. The Jordanians, Syrians and Egyptians were stupid enough to attack us in 1967 - and had to face the consequences. And the fucking Palestinians, instead of thanking their lucky stars every morning anew, that they're still alive, try to fight us! What do you think their chances are, moron? The Arabs around us outnumber us by a ratio of 100 to 1, but they are so stupid and weak they will always lose! Plus it's nice to have a Jewish lobby working for us in the US — so your Christian nation sends us money. That means *your* tax dollars go to me — you stupid moron.

Another thing — though US Jews do assist us, we could surely use them here in Israel, as soldiers fighting the Arabs, etc.. So, Joey boy, please go and sign yourself up (in the unlikely chance that you haven't already) to the American Nazi party and work toward expelling all US Jews to Israel. If you do, I promise to forge a certificate stating that you've completed elementary school, you stupid idiot. Til next time, Nazi

Danny Lev-Ran/ Yo Yehuda Hanassi St./
Tel-Aviv 69393/ Israel (Kike Country)

Danny,

Well here's one goy hoping that the Middle East's only nuclear democracy's average mentality is a little bit higher on the evolutionary flow chart than your parent's ugliest accident's effort would indicate. I don't recall ever writing that Israel doesn't have a right to exist and I doubt I ever will. It has as much a right to exist as France does but excuse me for the anti-Semitic indulgence of assuming that Palestinians are entitled to be able to live like more than second class citizens in what was once their own country. I find the wide generalizations you make about Arabic society, "they are stupid and weak", to be chillingly reminiscent of a certain failed Austrian artists' sweeping negative statements about another ethnic group in Germany during the early part of the century. I do recognize that hatred is eternal, that people much rather kick the shit out of each other than join together in a love-in barbecue with Jimmy Carter laying down the sauce but excuse me, as a removed American, for being a wide eyed idealist for a second and assuming that everyone has a grain of sanity in them somewhere, even people with a history in which injustice has been practiced on both sides, or even perhaps, a pineal dwarf such as yourself.

I suppose the zine reviews you are referring to are my reviews of Joe Sacco's Palestine, *Adel Souto's* The Bible Reconsidered *and Matt Traxler's* Staring out of Distressed Eyes *Christian straightedge zine in which I show my revulsion to the values promoted in the legal portions of the Old Testament (and in which you conveniently overlooked my antipathy towards the Christian New Testament, figuring that I was attacking Jews in the name of Jesus in order to support your poorly constructed argument). It is true that I find some of the values of* The Torah *repulsive. It is also true that I find some of the values of the* Ring Saga, The Iliad *and* The Odyssey *abhorrent however only a few people take those millennia old tomes as guide books on how to live their lives and that is the essence of my criticism. Most of the Jewish people I know are actually quite sane in regards to their beliefs (present company excluded of course) it's the Christians that make me sweat, not any Christians just the stupid, self righteous, intolerant "lets go shoot some abortion docs " variety and Hillel and Thomas Aquinas aside, the absolutism of the God of Vengeance portions of both the Old and New Testaments seem to encourage that sort of thinking.*

As far as your pathetic attempts at slander go, let's dispose of those before I get bored. My degree in comparative literature from UCSC argues against me having dropped out of school in third grade and if you still want to forge a document that says I passed grade school make sure you settle on a spelling for "expulsion" first. My candidacy to the American National Socialist Party was declined on grounds that my goose stepping abilities seriously declined after my operation last winter. Love Joe, the bleeding heart liberal.

G Hi everyone,

I recently read MRR 135 and thought I should add my grains of salt to the "Punks In The Military" issue, as I was myself wearing the uniform not so long ago. Yep, I did my military service (that's 10 months) among the french troops stationed in Germany as a part of the Brigade Franco-Allemande (French/German brigade - the embryo of the forthcoming European army corp). While my personal experience was with the french military, I think there's no real difference between them and their counterparts from other "First World" countries - though contrary to the USA or the U.K. for instance, France's army is constituted (for both political and money saving reasons) in the majority of compulsory drafted recruits, while the pool of officers & petty-officers training them is in a larger part made up of professionals and other under-contract creeps. Since the government only sends abroad to active operations (eg: Yugoslavia, Rwanda) drafted recruits who volunteer, units specialized in such foreign interventions have a higher percentage of professional enlisted soldiers.

The last weeks before I had to go to the 375 miles away base I was assigned to, I kept this sort of smartass idea according to which the stereotyped picture of the military I've had until then would probably (like so much common cliches) reveal itself inaccurate; reality would sure give more room to subtlety, and even maybe to some surprises...

Bullshit! Those militaries who got to experience the army-life and then voluntarily decided to enlist are some of the worst form of pattern-adults wannabes I've ever met in my life: homophobic, ignorant, racist G.I. Joe clones, macho morons watching earnestly videos of Jean-Claude Van Dahm, taking poster-size pictures of themselves boldly holding guns, arrogant prickbrained boys dreaming they've become the tough males the nation's proud of.

This is one hell of a fucked-up institution. Of any 200 new recruits strong contingent, the military selection will succeed tracking down the few most conformist, blindly obedient (two black on white written military requirements), gut- & experience- less of motherland's juvenile snotfaces, and will make of them its serving dogs; giving power over the rest of us to the future corporals & sergeants whose piss "values" are the very carbon-ribbon of what punk stands for; the kind eager to suck the authority's dirty dick screwing us all, and then feeling privileged and overwhelmed to taste the superior's own little private one-way to promotion.

'Ever been forced to deal with your exact contrary - all what punk ever puked embodied in one uniformed freak? Like one matter-particle getting to meet one anti-matter-particle, the outcome's pretty much explosive... Since running across such creeping low-life is as inevitable as they are numerous on the narrow military ground, a little thinking from one's part already warns you the powers that be won't let you loose very long, causing such shit steering bursts to their furbished army base. There's not much left of a choice then: either you water down your own personal "chemistry" to avoid provoking troubles, or you end up stuck behind bars.

Aarghh!!! Up to my death, nevermore will my soul rest in peace knowing that somewhere such pieces of turd you wouldn't even notice stepping on in normal life, are leading their toilet-lives with all the honors, free to spread their brown cretinism on others. Such repulsive worms oughta be sodomized for wildlife programs on prime time TV - and I won't be the one crying out about unfair experiments.

Of the largest concentration of "fucked up incompetent fools" (to quote Ryan in MRR 135) I ever witnessed, still one has to cut through this monumental pile of pooh, in order to understand how such a first-importance institution we're bred to respect is constituted and run: Officers are the ones giving the orders; petty-officers make sure these are rightly executed; recruits are getting the job done!

Behind the sick farce that is the loyalty between the officer and "his men", one acknowledgment struck me for being so blatant: I'm talking about the class division of society closely reproduced into the army frame; this bourgeois domination is consecrated in what's the very backbone of the military institution: the officer-over-petty officer hierarchy. Officers (grossly resumed: lieutenants, captains, commanders, colonels, generals; and every grade inbetween): these are the ones determining from the top the political bent of the army as a whole: whether it'd become an openly right-wing junta for example, or stays more Constitution-abiding. The bastards in control come from the wealthy & ruling class, often full of diplomas, having gone through more or less prestigious military schools. Each of them then enters the army at the rank of aspiring-lieutenant. There may be a few from the middle-class too, but also an amazingly high number of ancient aristocracy scions (old families of military traditions and lineages - the kind you'd thought only existed in Hollywood movies).

All those blazing nerds, when they aren't simply realizing the power-trip dream they've cherished since their spoilt child years, generally enlist as a way to escape from the moronity of the bourgeois lifestyle.

Enlisted petty-officers (sergeants, sergeant-chiefs, sergeant-majors): all have working-class backgrounds. As the stories MRR run have already underlined, the major reason for them to enlist -before any patriotic considerations- is the relative social security the army is offering. Guaranteed housing, good pay for a simple and quite easy task at a "secure" job (as I already said, the majority of the french military doesn't participate in dangerous expeditions - most of them just never experienced war), and acquiring a little position of authority can look attractive for those willing to escape the shitpaid second-grade jobs standing as their future.

Lots of them come from broken marriage families, and lots of them used to be rebellious teenagers who fucked up their scholarity. I gotta say I was bit surprised to hear one day two chiefs of mine (an aggressive boldshaved sergeant and a tough looking 45 years old moustached sergeant-major, both known for the strict discipline they enforce) together remembering with amusement the times when they used to be the troublemakers! Now they're embracing in all its rigor the rules and the logic of the hierarchy to its worst extremes (opportunist traitors!). Naturally they hate all student-looking brats (drafted privates and officers alike). This secretly kept resentment towards officers can easily be understood: for example, one petty-officer having served say 25 years in the army and now having reached the highest grade his rank allows him to (that's sergeant-major), still has to be under the orders of an officer, say a young lieutenant in second pretentiously expecting to be deeply regarded and eager to apply what he studied in military schools.

Of course there are exceptions to the rule (on the 800 men our base sheltered, the case of -only- one lieutenant who did start as a private soldier had come to my knowledge): just like in civilian society, where certain rare individuals, particularly suited to the system in which they've grown, sometimes succeed in crossing class barriers.

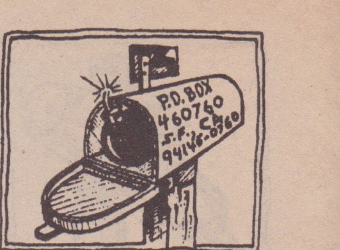
If there had to be just one thing to put the army to shame, it'd be racism though. While racist discrimination is officially forbidden by military rules, closely working along the enlisted professionals for almost a year you get to know what kind of plain stupid racist assholes each of them are.

But I suppose there's again a class distinction we can draw: officers' racism can be traced back to upper-class colonialism somewhat. They see with sneering contempt suburban colored youth as degenerate savages to "civilize" and drill. Corporals and petty-officers' racism has more to do with the usual street level hate towards immigrant workers seen as "job-stealers"' and held responsible for all social ills - the kind of attitude that got our fascistic Front National so much votes, and the police force to be so full of shit.

But what got me so pissed about it is the sort of "active promotion" of racism the military's giving to white youth. I remember some young drafted boys entering the army already with a kind of slight racial prejudice, but then becoming so loud about it over the months; gaining confidence about it by seeing how the ranks in authority are making racist jokes all day long; lead to believe it's the right thing to do. And then we're repeatedly told about the beneficent properties the army has: "turning our disrespectful boys into responsible citizens!"

From a state-corporation whose busiest activity nowadays lies in interventions abroad, you'd expect its members to take a close interest in those regional conflicts worldwide where their colleagues (UN soldiers for instance) are often brought to play a crucial role - a matter of life or death...

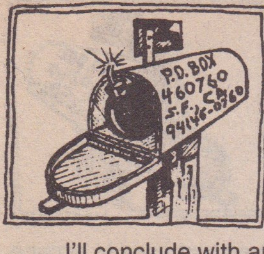
Bollocks! (that's U.K. terminology for you yank-readers) I can still recall this recently enlisted sergeant who volunteered going to Bosnia cause, according to him, "real adventure's happening down there"; feeling enthusiastic to think he'll take part in a war he knew absolutely nothing about, without really caring if the cause's wrong or right in fact; just going to look for excitement in countries where entire populations are often under dramatic circumstances, and where families whose lives are at stake probably wouldn't think twice if they were given a chance to escape the living-hell they are in. Some officers might give a closer look at the ongoing wars worldwide, but when they do it's only on the technical aspects of these (what military tactics are in effect, what specific weapons are used, and other pathetic detailings). And when the men in uniform do have some interest in politics, they don't know more about it than what the TV said. They're not asking themselves further questions, just happy to leave the justifications of their actions to the state politicians hiring them. This is why I've come to consider the largest part of the military as nothing more than a bunch of mercenaries under a common flag.



The particular sorry case of the colonel at the head of our 800 men regiment got me wonder up to whom one's got to rank, in order to find someone with a clear understanding of the geopolitical reasons behind any foreign military intervention: one morning back in late '92 - this was the period of time when images of Serbian extremists atrocities in ex-Yugoslavia hit TV news screens worldwide, and when European leaders engaged themselves in a highly hypocritical media campaign trying to convince the general opinion they won't let such "ethnic cleansing" going any further by launching an offensive military operation determined to stop it (something which just never happened)- during the weekly whole regiment fall-in, our brilliant colonel held a solemn speech, warning us with a grave tone "to be ready", cause "we might be called in very soon". Not only Mitterrand (France's president) and his government were bullshitting the French public, but here we had our peculiar field-officer taking their typical politician acting for granted, and getting high on it!

Three days before I was due to leave the army, I got to met the poor sod in person in his office. He was worried I'd go tell newspapers about a recruit who has been voluntarily injured during special training by one bastard of a lieutenant in second (needless to say this officer who didn't hesitate firing blank cartridges point-blank a soldier's chest wasn't even suspended, and in fact he did renew his contract a few months later). Anyway, listening to the colonel explaining to me why my recent loudmouthed words about this event at the end-of-service roundtable meeting was "irresponsible" behavior (when in fact it was the exact contrary), I was silently wondering if he thought I was a guileless youngster taking his high-school blundering composition-like speech for a god given revelation, or if it was him the naive fool sincerely believing in all this patriotic idealism...

And those pigs would like us to feel enthusiastic about their institution and its nation! They expect us to wholeheartedly support the reasons for going to war they're giving us (or the real ones they seem to ignore even)! ...Going abroad to slaughter Iraqian populations so that Joe Six-pack won't run out of gas on his weekend to the



countryside; serving as targets in Bosnia so that our rotten politicians will get congratulated for not being wimps!!

I'll conclude with an unexpected point for a change about suppressing the draft or not. As I see it, the enlisted professionals of the military are deemed to stay a reactionary and potentially dangerous sector of society. Suppressing the draft would not only worsen their already isolated existence cut off from the rest of society, but it'll confer the whole state military means of repression to a group of people I personally won't put any sort of trust in whatsoever. From the perspective of those aiming at a social revolution in their respective countries, a shortsighted Draft Suppression demand will mean having to confront one day a military force cleared of its only members still capable of displaying some common sense: the drafted recruits. Not that I really believe these would be able to convince the professionals to change side, but taking into account the preponderous part the drafted soldiers occupy in the military structure, resistance and disobeying from their part would no doubt provoke some mess and disfunctionments. But maybe I should put it that way: resisting the draft is great when it's seen as a larger fight against the whole function of the army in our societies - when the concern is not only for "our boys" getting killed as soldiers, but also for those targeted by the military operations.
Marc/ Paris, France

h

Praised be the MRR forum!

Christeen's column in issue #136 is so on target I couldn't help but add my own two cents worth. MTV is evil shit and I almost started swallowing it until I read Christeen's column. She talks about the "in" crowd and Bo'heme kids living beyond the economics of reality. To this I should add that according to some stats, American adolescents are the loneliest group in the states second only to the elderly. My high school experience pointed in similar direction, and yet there goes one MTV soap after another portraying one happy collective after another enmeshed in a beautifully tight safety net of peer relationships. Makes all the alienated folk look like uncommon geeks.

And it's not just the students who get estranged from the global village. What do you make of the fact that about two thirds of all intimate relationships in the U.S. get initiated in the workplace? Could it be that most people don't live much outside the office? And while everyone seems concerned about sex harassment on the job nobody seems to want to address that little fact of life in the existence of the adults. The development of the suburbs have effectively wiped out the sense of community for those living in them, and while those living in the inner cities have clubs/community centers and a variety of services which are definitely justified given the circumstances, those living in the areas between the cities, without mass transit have their options reduced down to a mall and their social experience gets narrowed down to their workplace. In cities like New York, there are bars. Each bar has its culture, its clientele, and you get a fair chance of being accepted if you become a regular. If you live in the city, you can walk to your nearest watering hole, or you take the bus or a subway. If you live in the 'burbs, your only real option is driving, usually to a fast food joint with a liquor license which tries to emulate local color.

Local color is fading rapidly from the U.S. thanks to the combined efforts of increased mobility, mass culture and redneck hating metropolitanites. I've seen cultural diversity in places like Manhattan and I seen small town patronage, and I saw hick towns overrun with apartment complexes turning into bedroom communities in a matter of years. The end result is, among other things, that Southern New Jersey starts looking like Central Mississippi, both in appearance and in the content of the diner menus. Not only is the national culture fading, but so is the originality of the art scene, its content, its evolution of ideas, its genuineness for lack of a better word.

There was always the artist and the Bo'Heme. There were always Van Goghs and those who try to look like them to get laid. We have a cafe' in the local college 'burg. It's run by some fat guy trying to make a buck . Merchants can be real cool, like Marco Polo, but this is not one of them. The great thing about the cafe' is that it has a real peaceful real green overgrown garden in the back and you can sit there for hours and dig the timelessness of peaceful contemplation. At one time it also had a selection of avant garde books and magazines you can browse through. I suppose he couldn't master the logistics or it wasn't profitable enough for him, so he scrapped the bookstand; instead he started pushing one contrived thing after another to attract the cultural crowd and imitate the spontaneity of a genuine cafe that might have been there for years. Ultimately he is in the business of selling mediocre coffee and overpriced cake. Unfortunately he is succeeding in packing his place like sardines with local art students, hosting bands and poetry readings, and he is even trying to set up concessions and promote events in the student centers, trying to make inroads with the college administration thus commandeering the resources of a learning institution for his own profiteering and I sincerely hopes that he fails in that venture, or if he doesn't, I hope the IRS does him like Al Capone. If he wasn't so obvious about making a buck I guess I wouldn't be irritated. But does the fact that he pushes organic milk and spouts vaguely Eastern antiestablishment babble, does that make him one of the good guys?

His cafe is a living example of mass marketing corrupting culture. He doesn't object to the life of the mind so long as it ,congregates in his place and drinks his coffee. In return he gets his share of grad students and art kids making a fashion statement. FASHION STATEMENT is a thing that nullifies the radical and makes every idiosyncrasy marketable on the spot. It was invented by mass-media, culture, marketing types to make it OK for college kids to imitate the edge and still get jobs in the mainstream. Performance artists usually have a body of personal experience to back the tattoos and the piercings they get as part of their self-expressions, except it usually costs them credibility with the mainstream, while kids making a fashion statement remaining in intellectual obscurity graduate college (usually) and resume their mainstream life. That cafe has succeeded in becoming a fashion statement, which is good for business. MTV has started out as something with genuine surreal potential and ended up a fashion statement channel trying to be politically correct as if to make up for its sins of hooking a generation of viewers on some shit apparently straight out of Videodrome.

I wouldn't rail about that cafe or a bunch of kids trying to be cool, except that there are no other cafe's in my area I can go to, just as there are no other local color spots drawing any regulars. And in the meantime being cool is being accepted as being an artist. You can make an argument that people have been trying to be cool for centuries, but that does not change the situation at hand, and no amount of money thrown into art grants would help either. What needs to be done is that mass marketing/mass distribution has got to stop! Artists need to develop in small ponds at first, arising out of local issues relevant to their regions independently as reasonably possible from the mush that gets beamed down from the satellites.

HURRRAAAH!!!!!!! for Mykel. Raging righteousness is the instinctive response of a closet fascist!
Ken Elbee/ PO Box 833/ South Plainfield, NJ 07080-08331

i

Dear Tim,

I have just started re-reading MRR after a period of lost faith in punkdom.

Some of that faith has been restored by my lengthy layoff (give gave me time to contemplate how important punk rock is to me at 33), some pages of your 'zine and by a decent cross-Atlantic midnight conversation with Naked Aggression's Phil.

But, why, oh why, must "we" (used loosely) continue to be so divisive?

Who gives a fuck if it's sXe, emo, homo, dodo, or Discharge copy band number 1,000 if, and its a big IF, we are all continuing to strive for something?

That something could be anything.

Being a punk by it's very nature, I hope, is still about individualism, so-understandably-there might not be a collective goal or aim.

But why do punks continue to waste energy on negatively ripping into each other-in your letters page, 'zine or record reviews-when they could be positively furthering themselves?

I originally became a punk to communicate, be "different," fight apathy, racism, sexism, xenophobia, homophobia, any generalized views of what I, or you, should be as well as championing an individual type of music, press, dress sense and ideology.

It was about being positive, doing SOMETHING.

My aims haven't altered much, but now I want to try and get other people to forget their negativity

It was that sort of negative vibe/apathy that was the catalyst for the original punk explosion.

There must be another one on the way, because there are so many negative vibes about now in OUR house.

Let's get rid of them.

Be positive, be constructive.

If you're going to criticize, look in the mirror first.

Can YOU do any better.

Otter/ Cornwall/ England.

J

Dear MRR,

Today at school someone said something to me that made me think a bit about the way my life has been going lately, today someone called me an anti-social after I came back from another weekend of not going anywhere. I guess it's really true in some ways seeing as how I haven't done anything or gone anywhere with any Waco people in the past month and a half since I returned from my trip to Arizona this summer.

On one hand I guess I really am a literal antisocial. But hey, there's nothing wrong with that is there. I once read in an old issue of Thrasher Magazine in that advice column that T-ed does (I admit this is not a common place to find philosophical sayings but it works anyhow) that "there's nothing wrong with being antisocial as long as it's with the right people". I consider most of the people in Waco to be 'the right kind of people' to be antisocial with. The people I used to associate with here I now like to refer to as the Green Day people. Don't get me wrong, I have nothing against Green Day, they may no longer be punk but they still put out some good music. It's just that these Green Day people's lives revolve around Green Day. After Lollapalooza came through Dallas they thought it was the neatest thing to make fun of all the lame trendy people who like Green Day. In fact, one time a few months ago one of them even asked to borrow one of my band's shirts that they had never listened to or even heard of so that they wouldn't look like a trendy at the Green Day show they were all going to. Of course, being the kind, jovial fellow that I am I lent them my shirt. A few days after the show the girl who had borrowed the shirt came to return my shirt and said, ~I saw two people there at the show with the same shirt on as I had on and I was sooo embarrassed." Now just imagine this said with a Texan combination valley girl accent and you will understand my contempt of the Green Day people. But that's not all, these people worship Billie Joe. I had never seen anyone go nearly orgasmic over the mere mention of his name and I doubt I ever will anywhere but here. If someone whom they deem trendy even mentions the band or Billie Joe they receive the contempt of the whole group. These mere mentionings are considered blasphemy and if at all possible would be punishable by death by their standards if they had their way. This is no lie, it may sound like I am making a bad joke but believe you me, I tell you no lies. It doesn't stop there either, you'd think that with this worshipping and the pride they have in the fact that they have catalogs for Lookout records you'd think they know as much about the band as they claim but when I asked if they had heard about the new Pinhead Gunpowder disk that is coming out on Lookout they looked at me as though I was insane. That is, until I told them that Billie Joe was in the band. They nearly wet themselves as they reverted to the blither fools I aforementioned. I have a Lookout catalog and I still wonder to this day how they missed in clear print, "Billie Joe from Green Day" under the Fahizah review. These people didn't even know that Green Day had put any 7"s out prior to their albums. They also thought 'Knowledge' was an original song by Green Day. Now that I've explained why I don't hang out with the closest thing to cool punks I have yet encountered I'll move on to the other people I'm antisocial with.

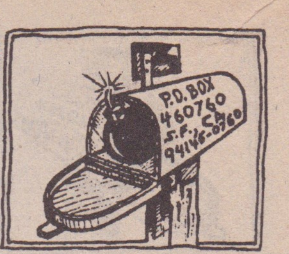
There also exists in Waco a small faction of really mean skinhead type punks who quite enjoy causing trouble and beating people up. As I am a pacifistic, happy go lucky strong believer in equality this automatically rules these people out as reasonable prospects for friends.

The jock, preppie people who head up the main group of people open to associate with in Waco are actually, generally cool people here. During school hours these are the people of my main association. I find it strange that here in Texas, a place famous for its hicks and rednecks, especially so close to Vider, the only place in the world that can still get away with running people of any color out of town, that I should receive such a welcome reception from this group of people. I do, of course, get a bit of crap about being a punk and a skater but for the most part this is all in good fun and I in turn give them more crap about being jocks. Unfortunately, among this group there are many who like to go out and get drunk and look for some kid who's different to beat up. As I am the only punk or skater in this area this calling usually falls upon me to be the kid who gets beat up. I've never bean beat up because the cool jocks have always stopped the few jerks coming after me but none the less, this aspect of getting beat up kind of ruins the fun of going out so I have basically curbed my out of school activities with these people.

The last group of potential friends, the hicks (which incidentally and rather ironically seem to be an endangered species in Texas. Sure everyone has horses but you hardly ever spot a shirt so loud it hurts your eyes or a belt buckle that looks reminiscent of mom's turkey plate at Thanksgiving.) are pretty much out of the question seeing as how they hate me and I just plain old think they're stupid.

Now that I've finished justifying my life as an antisocial, I've just thought of another justification, I do have a social life! Pitiful as it may seem I really do have a social life. I write letters to lots of people in Arizona and generally get at least one letter a day to respond to. I've started to keep correspondence with Rev. Norb and, chances are that if you're in a band, I like your sound, and I have your address you've received a letter from me. I'd also like to say to the ones I've written who didn't write back that you suck. Also, I've talked to hundreds of people through this article. I'd say my social life is doin' pretty dang well. By the way, if you'd like to write to me you can send it to me at 1301 Chapel Hill Dr/ Waco, TX 76712. And hey if you write I promise I'll get a reply to you in some form or another. Anyways, as you can see, it seems I have a thriving social life. Mail may not be direct interaction with people but you must admit, it gets the point across and it's very hard to argue with anyone through the mail. I see mail as an even better form of communication than talking exactly for that reason. I've fallen for a girl through the mail before and I've made friends through the mail but I've never gotten into an argument. I'll admit, sometimes you need to get a message across faster than mail allows or you need an answer faster than the mail system will allow and then your computer or telephone becomes your means but for the most part I believe mail to be the new ideal form of communication. Join the mail rebellion! Confound your parents when you get more mail than them. It's fun, and hey, if you do, you could turn out just like me! Or is that a bad thing?

John Marley



K

Dear Readers,

Many of you readers may or may not be familiar with us, so here's a little info.. Underdog Records was started some eight years ago for the sole purpose of releasing good music that people wouldn't have to pay an arm and a leg for. Since that time we have expanded to a mailorder operation and a full service distributor. We are a collectively run, D.I.Y. organization based in Chicago, Illinois and we work our butts off to provide the music of Chicago area bands and labels at the cheapest possible price. Any money we make goes toward the cost of operation and into new projects, such as the Gauge release we plan for this summer. We count on this money to continue operating and when, for some reason, a person or group cheats or robs us of it, it is a serious setback to our efforts.

Unfortunately there are two such scam artists who are trying to rip us off. They are: Brian Naples of Disowned Records in Plantation Florida and Matt Thompson in Little Rock Arkansas. Both of these people have owed us money for months and refuse to answer our calls and letters or contact us. If you know them please do not buy from them or sell records to them. They are irresponsible and not to be trusted. If they're low enough to rip off a truly D.I.Y. organization, they'll rip you off, and probably kick your grandmother if given a chance. To: Matt T. and Brian N., if you think we're going to give up on the money you owe - we won't.

If you have any questions about Underdog or want further information please contact us at:

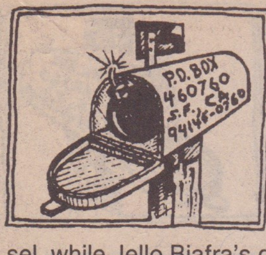
Underdog Records / PO Box 14182 / Chicago, IL 60614. Thanks.

L

Dear Terry,

Thanks for the "plug" in MRR #136, however I should point out a few discrepancies in your price listing, eg. DOA's LP's sell for $23 or

Letters



less not $29, as do LP's by No Means No, Spermbirds, Bikini Kill, DK's, Superchunk and Screeching Weasel, while Jello Biafra's double LP's usually sell for about $27. There are of course exceptions, such as the Poison Idea, New Bomb Turks and Tribe 8 releases which were all European imports.

Moreover, you incorrectly assume Caroline Records are our main supplier of "Indie" music. I would point out that we import directly from no less than five suppliers in the USA which offers the best value pricewise. But a vinyl is harder to come by in the US, we are forced to get it directly and indirectly (through distributors) from Germany and the UK, where the current exchange rates and Airfreight charges from Europe, alone with 21% sales tax and distributors mark-ups, are reflected in our prices.

Of course we could do what most other stores have done and simply stop stocking vinyl, but we persist on the (apparently incorrect) assumption that our customers would appreciate our efforts to obtain "Indie" releases and understand the costs involved. Have you tried buying a Poison Idea LP at a chain store lately? If you had been around 20 years ago in Brisbane before Rocking Horse opened (in 1975), you'd realize what having no alternative to mainstream music was like! Also you'd realize that Rocking Horse has consistently supported 4ZZZ - "The heart of Brisbane" since its inception with weekly loans and donations of records, mags, etc, sponsorship of programs, radiothon prizes, subscriber discounts, free collections of subscriptions and sales of joint effort tickets and all through the dim dark years of premier Joh's rule. When any dissenting voice could fall foul of his police goon squad. You might also remember how, as recently as 1989, Rocking Horse was dragged through the courts on charges of "Distributing obscene material" ie. DK's albums. We successfully won that case (with the moral support of Jello himself) but at a cost of over $10,000 in legal fees, because although the complaint was initiated by a right wing PMRC-style religious group, the case was brought against us by the police who are not liable for costs should they lose (and I only mention these costs as you seem preoccupied with money!). It's also worth noting that Rocking Horse has supported "The local scene" by selling local indie releases at way below standard retail margins. Naturally mail order operations like "Spiral Objective" can afford to have lower margins on most stuff as they are not faced with city rental prices and the other overheads associated with running a business. Yes that's right! This is a business that represents the livelihoods of seven people, of seven people, as well as a necessary evil for most of your favorite bands to get their message heard here, because, whatever your dreams of an "Anarcho-Punk" state, money still makes your world go round...Face it or fight it, but don't whine to us about it! Thanks again,

Phil, Rocking Horse/ 101 Adelaide St/ Brisbane Qld 4000/ Australia

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To all punk-type persons and interested others,

Three members of the band Rancid and two friends of theirs have decided to form a "gang" of sorts, calling themselves the U.S. Thugs. The "Thugs" have been approaching people they hear have been "talking shit" about Rancid and assaulting these people verbally and physically. Recently there was a stare-down between the "Thugs" and another local band because a member of the other band told one member of the "Thugs" that, in his opinion, Rancid's music is bad.

Apparently the U.S. Thugs are confused. They seem to think that no one has the right to speak their own opinion if someone does they should be threatened and/or punished. As musicians, the "Rancid Thugs" should know that censorship is evil and no person should be subjected to it, much less punished or threatened for an opinion.

I wonder Lint, Brett, Lars, John, and Eric: If you have such low self esteem that, when challenged, your adrenaline overpowers your collective brain and therefore causes uncontrolled violent tendencies to emerge. It could be that you are all just arrogant assholes afraid someone might pinpoint your lack of originality (i.e. talent) and your surface appearance of kings of the hill could come to a close making your just plain ole people once again.

I personally have a lot of problems with Rancid, so I guess this open letter is the place to purge. 1) It seems to be the history of rock and roll that charisma and surface appearance, coupled with a lot of help from music industry "professionals", are what gets band big label contracts and national recognition. So rarely is genuine talent one of the prerequisites for success (unless you count perseverance as a talent - Rancid has that). 2) The U.S. Thugs live in roughly the same neighborhood as me. Some of our neighbors are real gangsters with real mean dispositions and real guns with real bullets. I challenge the "Thugs" to step up to the gang that lives at the end of my block, play a Rancid tape for them, and ask them if they liked it. Then when my neighbors say the tape sucks, the U.S. Thugs should go into action and teach them not to "talk shit' about Rancid. Gangsterism is a real life problem; it is literally deadly. The "Thugs" should be embarrassed for even trying to pass as the real thing. Save the "bad-boys-of-rock" image for Skid Row or other such shit bands. 3) I have heard Rancid's music on several occasions. I have to give Brett credit for his drumming improvements and the band credit for helping him get better through experience. However, I have heard Rancid's style of music for about twenty of my twenty-eight years on the planet and, frankly, it bores the shit out of me. I don't hear anything original or personally exciting in their music. Furthermore, I see them as using the same old crowd pleasing catchy musical phrasing that comprises most of the top forty radio garbage that has puked its way out into the airwaves for longer than I care to think about. 4) Rancid and the U.S. Thugs : I resent you for trying to take away the basic right of personal opinion through your Nazi-like tactics and I rebuke you as having anything at all to do with the lifestyle you pretend to be a part of. I find you guilty of the ugliest form of censorship and I find great pleasure in waiting for your imminent failure.

Just so you know, "I'm not the only one who is not afraid of you." Most sincerely yours, James Cohea, shit talker.

Dear MRR,

Because it seems like all the letters in this column are always negative, I wanted to relay a positive experience I had in dealing with the bands Earth Crisis, Strife and Chorus of Disapproval.

On Saturday July 23, I put on a show featuring Earth Crisis, Strife, Chorus, Halfmast, Envy, Painstake and Next to Nothing in Buffalo, New York. The show began poorly; the turnout was small and we started 2 hours late due to lack of a PA and a bass amp.

During the show there were other problems; someone ripped out the meter box causing a power failure; the police came because of noise and a fight in the parking lot of the hall; kids kept shooting off fireworks which caused the cops to come back once again. Then the man in charge of the hall broke a verbal agreement we had and shut down the show at 12:00 am during Strife's set and before Earth Crisis came on. This was in spite of the fact that he told me I could have it as late as I needed it. Fuck him and those VFW redneck bastards.

Chorus had already played and I had paid them $100.00 and found them a place to crash. At this point I had only $200.00 left and I wanted to give some money back to the kids who did come to the show but didn't get to see Earth Crisis or Strife. I approached the bands and explained the situation. To their credit they each accepted $50.00 which allowed me to give a couple of dollars back to all the kids. After a short trip to the ATM machine I gave Strife another $30.00 and Earth Crisis another $20.00.

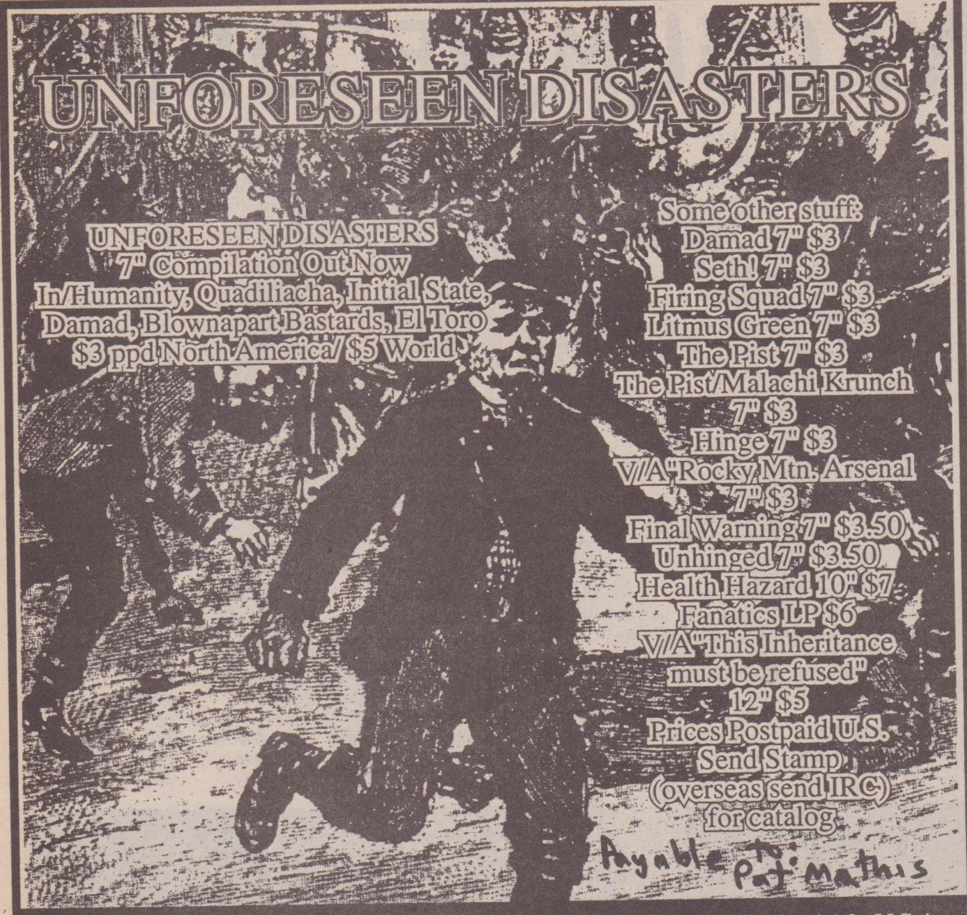
I just wanted to thank Earth Crisis, Strife and Chorus for being cool guys and accepting less money than they deserved and for helping to alleviate what could of been a tense situation. It sucks to come all that way and hang out all night and then not get to play and I want to thank those guys for handling the situation like a hardcore band and not like rock stars.

I also want to thank the local bands who played that night. Especially Painstake and Halfmast. All the guys in those bands rule and check out Halfmast's album on Conquer The World. Halfmast is one of the most intense live acts around check them out if they play in your area.

Touring bands do not skip Buffalo!! Me, Jeremy from Halfmast and Brandon from Painstake all put on shows. We can promise money, food (vegan or vegetarian, no meat), and a place to crash and shower. We can also promise enthusiastic (but smallish) crowds and kick ass local bands! So play Buffalo!! Hardcore, punk and noise bands can contact me at:

Tim Coyne/ 71 Minnesota St./ Buffalo, NY 14214/ (716) 636-8754

P.S. Contact Brandon from Painstake at (716) 649-5083.



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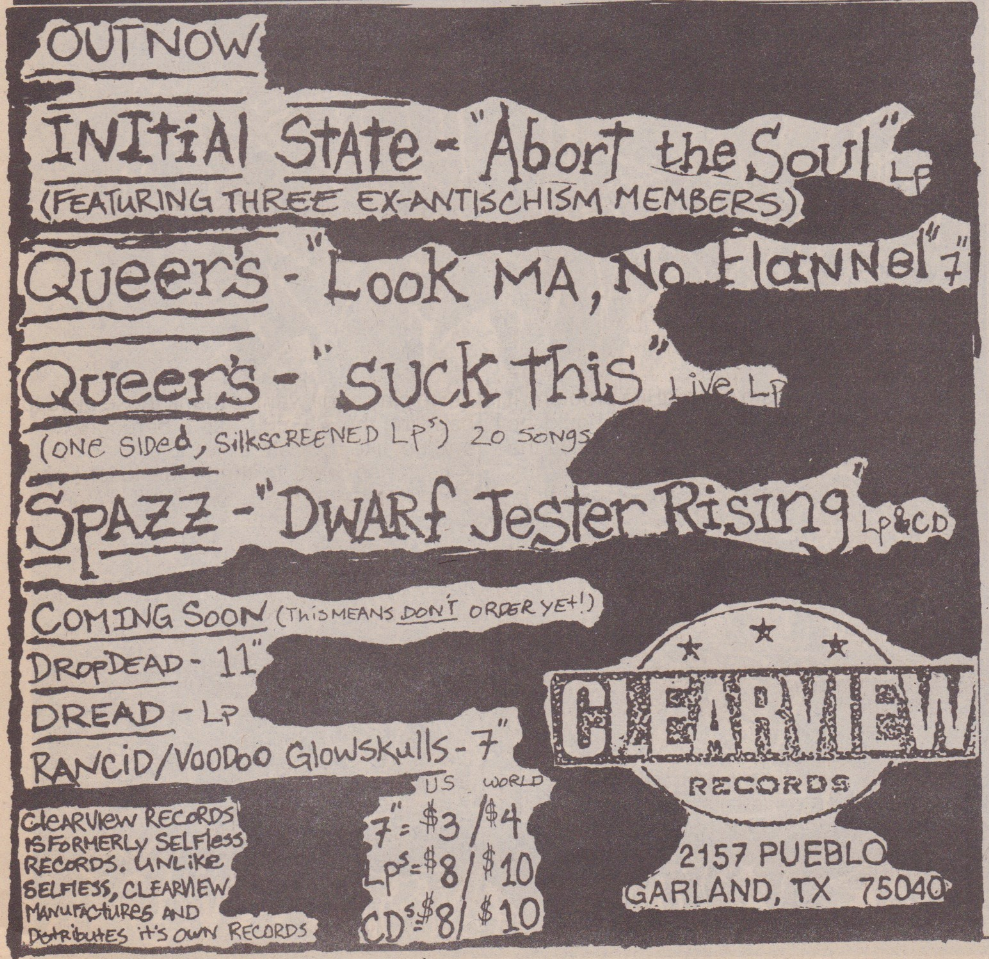

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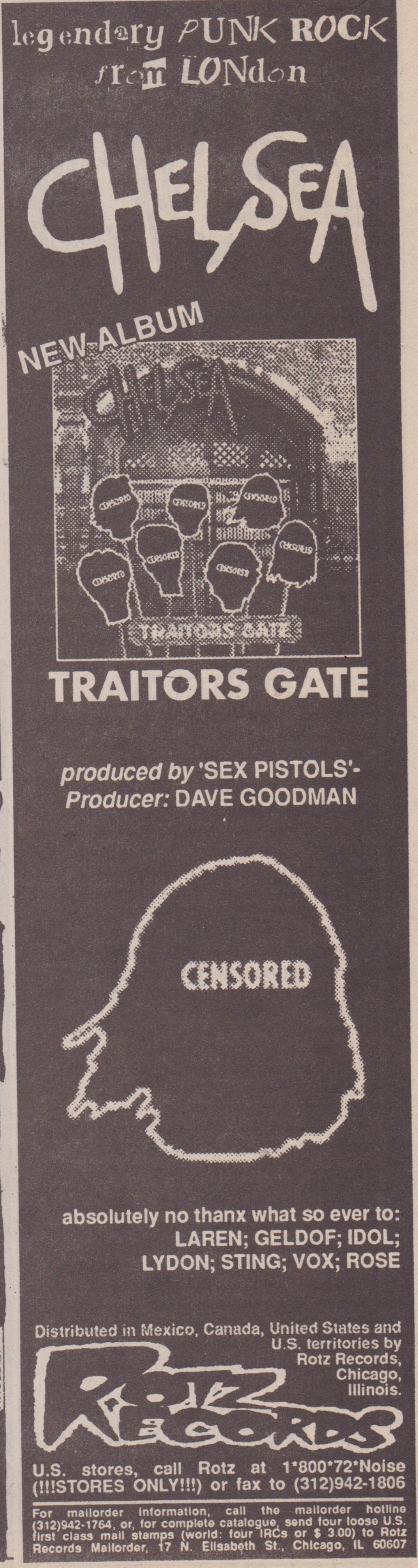

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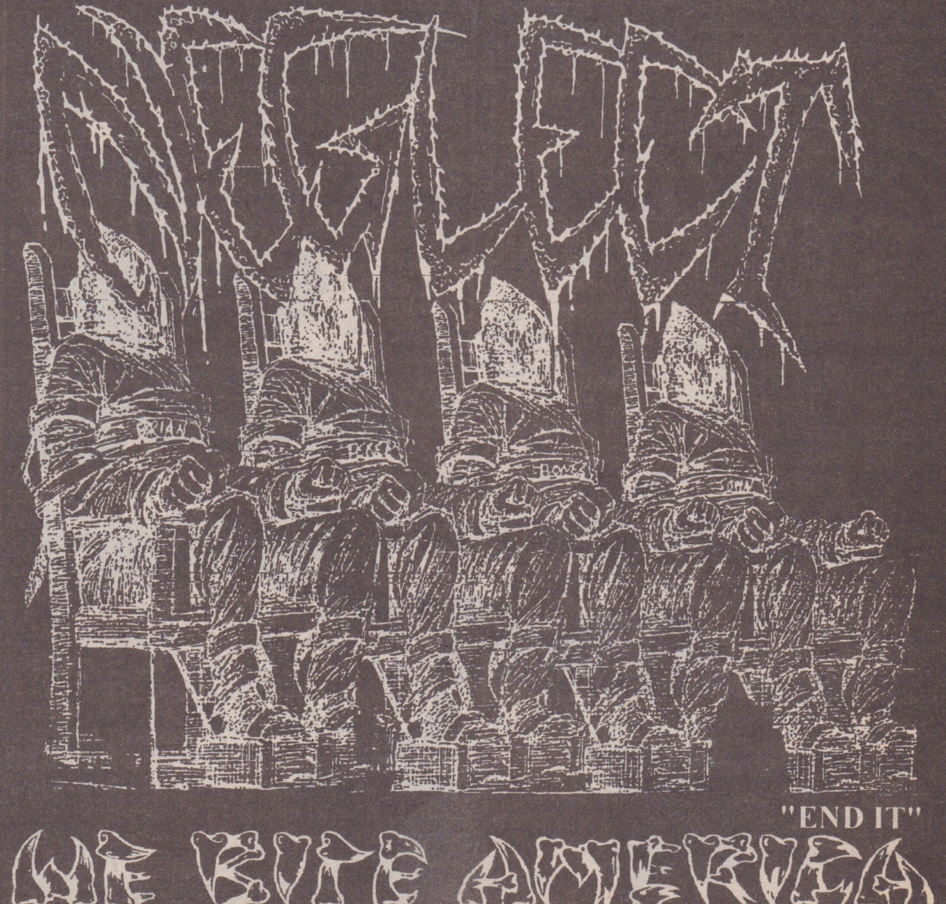

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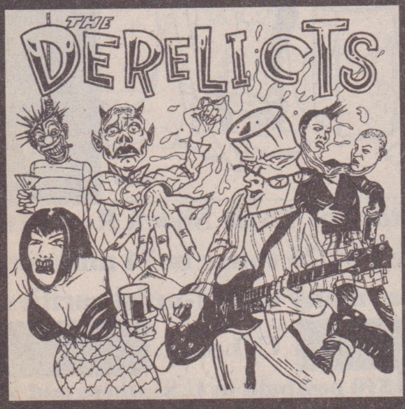

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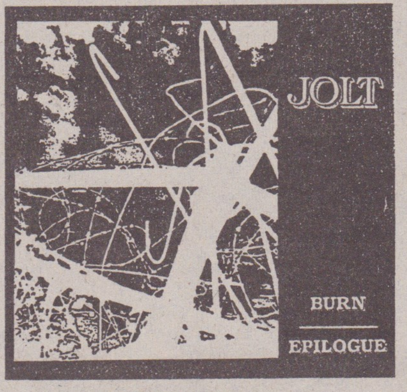

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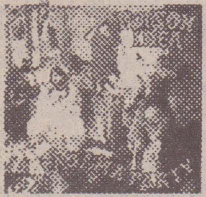

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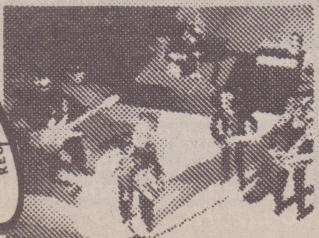

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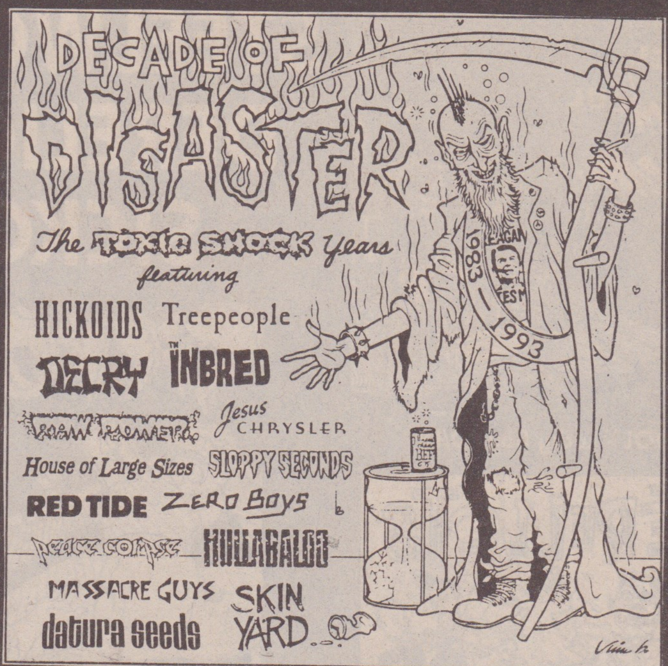
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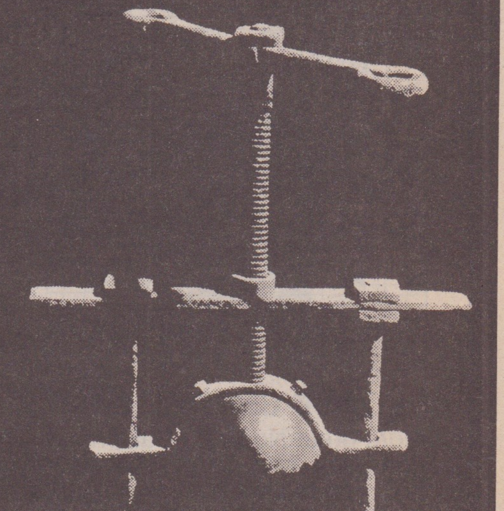

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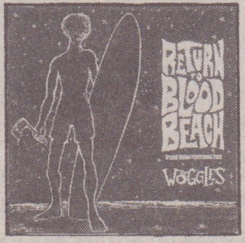

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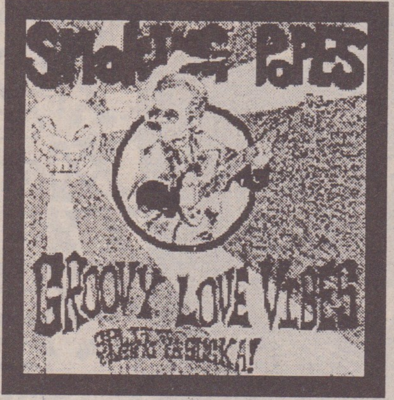

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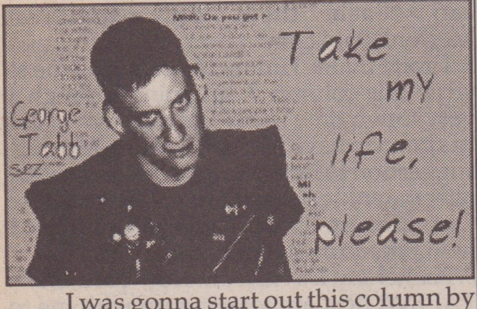


I was gonna start out this column by saying "Henry Rollins is a liar". That is something my pal Chuck told me. Yeah, he's a liar. He used punk rock to put him on the map, and now he sells designer clothes for The Gap. So what. He's got some mean tattoos on his arms and back, but, I guess it is for the brains he must lack. So what. We all know he is a liar. But Henry Rollins is also a PUSSY.

Let me back up a bit. A big bit. Let's say, um, thirteen years. Thirteen years ago I was attending my second of seven years of my two year college career. I was living in some studio apartment at some shitty student apartment complex called "Sundown" in Gainesville, Florida. The complex was so shabby that the guys who did maintenance at the place joked that the shithole had gotten its name because when they first started construction, the foreman had said, "Let's get these babies up by Sundown". Anyway, I could hear through the walls on each side of my apartment. The girl next door, I don't remember her name, but I called her the "Screamer" 'cause she screamed a lot, used to bitch and moan that I made too much noise. I really didn't, and if the walls had been fucking thicker, she woulda kept yer yap shut. I mean, so what if my band at that time, Roach Motel, used to rehearse in my living room/bed room/kitchen/dining room/bicycle garage/bathroom/etc. We weren't that noisy, our songs were pretty good, and the two gerbils, three mice, one rabbit, two snakes, three parakeets and one cockatiel named "Wally" for her mohawk, after Wattie from the Exploited, all seemed to like us. And besides, the Screamer made worse sounds. On those rare occasions when she did have sex, it sounded like Herve Villachez and Mason Reese getting it on in a kiddy pool full of jello. A hell of a lot less entertaining than Roach Motel. Come to think of it, her sex life did kinda sound like later Dead Kennedys, oh well.

But fuck that. So, one glorious day, the band is at my apartment waiting for our tour guests to arrive. We had planned this whole southeast tour thingamagigger, and this band that was supposed to show up were late. So, while we waited, we practiced our set a few times. So, like fifteen minutes later, we hear a van pull up and we all go outside. This ugly green and blue Ford with AC/DC stickers and Sabbath stickers screeches to a halt and out jump five unshaven, bad smelling, homeless people look-alikes. They wave at me and my band, then run across the twenty feet of parking lot and jump into the complex pool with all their clothes on. The manager of the complex, Ms. Armor, an eighty year old frail women with like a heart condition or something, comes running out, dragging her like ninety year old husband by his hand. He had just recently suffered like a couple of strokes and a few by-pass surgeries and stuff. Anyway, she sees these guys in the pool and then she sees me. She drags her husband over to me and yells, "Get these hippies out of the pool!" I'm shocked. Doesn't she understand? So I answer, "These are not hippies, Mrs. Armor, this is Black Flag".

I guess I expected her to say, "Oh, Black Flag, gee, I shoulda known. Of course. My, isn't that Greg Ginn with that button up shirt on? Oh, and that must be Chuck, what a fine young man. Oh, and that's Dez, and that's Emeil, and, oh, the fine young fellow with that Manson wannabe look must be the new singer, Henry Garfield, oops, I mean Rollins. He must have gotten married so he changed his last name."

Instead she told me I have five days to move out. And that she didn't give a gator's ass who these hippies were, they just terminated my lease. Fine, I told her. And after we returned from the tour with Black Flag, I did move out. Of course, I trashed the place as well as the pool before I did. But I really do think the Coke machine and laundry machines and newspaper stand look really very good at the bottom of that kidney shaped pool. Really.

So, like it's the Black Flag, Roach Motel and Saccharine Trust tour. We are gonna do like five or so dates in the south, and Roach Motel is hosting this leg of their tour. Anyway, we all divide up and decide who is gonna ride with who. Since Roach Motel's van was actually a Datsun 610 Station Wagon with a Batman Bat on the hood of the car, only a few of the band could ride with me, and the rest would have to go in Black Flag's van with the other bands. Considering our equipment was only our guitars, cause Greg and company were nice enough to let us use their shit, I got about three or four people and a couple of guitars. Bob, the singer from Roach Motel, and his girlfriend, Cindy, were to ride with me. Also my girlfriend at the time, Natalie. She was gonna sit up front and keep me company. But then Charles Manson walks up to the car and says, "I'm riding with you" as he stares blankly at an eight ball he has stolen from some pool hall. I look at Bob and he shrugs his shoulders. To tell you the truth, we were both disappointed that Chavo wasn't singing with them anymore, and besides, S.O.A. weren't one of our favorite bands. We thought of 'em as sissies, like all the other bands from D.C. at that time. Anyway, Natalie says she'll ride in the back of the car, so I get stuck up front with Mr. Personality. As we are pulling out, our roadie, John McQuiggan shows up. The van is already too far up the road, so John also rides with us, in the back with Natalie. My muffler lasted two hours before it got scraped off the bottom of the car.

Here we are, on the road, leaving Gainesville, on our way to our first show in Tampon. Thrills. Bob and Cindy are sitting directly behind me and chain smoking generic cigarettes, while chugging down Diet Pepsis. John and Natalie are in the very back of the car complaining how cramped it is, and asking if we are almost there yet. In front of us is this ugly van with crazy hippies car surfing on acid. Man, I'd thought they would die. But it was kinda cool and funny, seeing those guys on top of the van with their hair blowing, making believe they were on surfboards, all the while going 65 mph on I-75. Me and Bob made some comments about California and how stupid they are. But Henry didn't respond. Why? He was too busy squeezing that eight ball and practicing that Manson look in his eyes. Every once in a while I'd look over his way and say, "Hey, how's it goin', man?" He'd just sneer at me and continue playing with his ball. So, like I start to think to myself, geez, this guy is a dick, here he is, the lead singer of Black Flag, and he is in my car! Wow. Am I cool or what? Wait'll I tell my mom and dad, they'll be thrilled. Really. But, like Hank baby is sucking all my enthusiasm right the hell out of me. He's just looking sour, and acting like, well, a spoiled fucking brat. Rich little Georgetown fuck, if that's where he's from. But, hey, I'm willing to give the guy the benefit of the doubt. Maybe after our Tampa show he'll loosen up a bit. Or maybe he won't ride in my car anymore.

No such luck.

So Roach Motel goes on first in Tampa. It is the first time I am playing through Greg Ginn's equipment. I plug in my guitar and strike an "A" chord. That's my favorite chord. All my bands will attest to that. Anyway, the fucker is so loud that my hair literally stands up and my pants legs fly forward. What power. What intensity. What an ego. Anyway, we play our set and only get in about twelve fights or so. Kinda a slow night. Actually, one kid, Bob Noxious, took a running dive at me and I stepped aside. He went face first into the side of Greg's eight-foot-ten-twelve speaker cabinet. He broke his jaw in three places. But that didn't stop him. He stood in front of us the entire rest of the set with his jaw hanging down below his neck, kinda off to the left a bit. He kept saying, "You guyth are punth roth" as the blood dripped from his chin on to his 'Sid Burger' shirt. Yeah. Wow. Thrills.

Okay, so finally Black Flag get on stage and Hank hasn't talked to anyone all night. Well, except for the eight ball. He kept telling it how mean he was, and how he'd kick its ass and stuff. Let me tell ya, that eight ball looked scared. Anyway, so the Flag take the stage and they rocked. Well the band did anyway. To this day, I am still stealing their moves which I use in my band, Iron Prostate. But Henry was, well, um, well, he looked stupid. There was this guy in shorts, SHORTS for Christ's sake! And to top it off, he is BAREFOOTED! This is not punk rock. Also, the guy has no neck, and looks like a deformed tree-stump. Anyway, he sings all the classics and only yanks at the hair of a couple of girls. Whoopee.

The next night we are playing Fort Lauderdale. A nice long drive. And since Henry is still the new guy in Black Flag, he gets to ride with me again. Of course at this point I am thrilled. I ask, no, beg Dez and Chuck to let me take one of them, or Greg. But they all like to hang together, and, well, they say Henry likes to be by himself. "Yeah", I tell them, "I can see that". So we all pile in the car and drive south. At a few times I get scared that we are gonna get pulled over and a cop will give me a ticket for transporting either infected forestry or an escaped mental patient. But we make it down there in one piece. Henry is very quiet so Bob and I do most of the talking, mostly about last night's set, and what we are gonna play tonight. At one point, Henry and his eight ball look up at us and ask if we have any tapes in the car. I tell him, sure, Dead Boys, Ramones, Rezillos, DK's, Black Flag, Bazookas, and lots of other punk shit. He asks if we have any Black Sabbath or Led Zeppelin. I tell him that shit is not "punk rock", and what is a guy like him listening to that crap for anyway. He says nothing, and pouts for the entire rest of the ride.

Our set at the club in Fort Lauderdale called "Finders" is probably our best and worst of our entire existence. We don't get through one song, and the entire set lasts about seventeen minutes. After we would count off each song, the audience would literally attack us. So after attempting two songs, we gave up and just did the count offs. "One-two three-four", then we'd hit the audience over the head with our guitars. The drummer kept playing, and Bob kinda tried to sing, but the audience would drag him off-stage and stomp all over him. I actually dented my guitar in two places on some idiot's heads. And the blood was kinda difficult to get off. I suggest Lysol 501, it seems to work well.

Anyway, after our set, Black Flag played. They kicked ass, but we sort of had already beaten up the audience with our guitars and bass, so a lot of people weren't really into it. But the guys in Saccharine Trust and everyone in Black Flag except Henry really dug the night. It was fun.

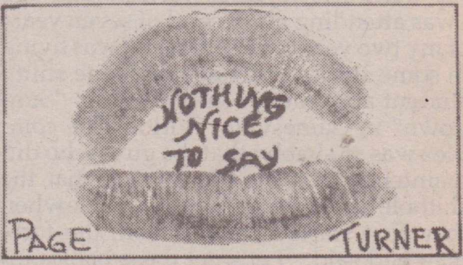
The next night we were playing Daytona Beach, at the "Twenty Grand Club". But on the drive up I didn't get Henry. Maybe the guys in his band felt sorry for him. Or maybe they knew we didn't like him and his eight ball. We get to the club and play. Normal Roach Motel set. Bob passes out and goes into one of his diabetic comas. His girlfriend injects him with some insulin, he wakes up, drinks more beer, and finishes the set. Punk Rock. Then it is time once again for the Charles Manson Experience. The Flag starts kickin' through its set and they are rockin. Some girl is kinda giving cow eyes to the band from up front. She winks at Henry and he pulls her up on stage. "Wow", I think, "that's nice, he wants to dance with her." Actually it is more like he wants to dry rape her. He throws himself on top of her and grunts "Gimmie gimmie gimmie, I want some more" over and over. He is like dry humping her while pulling her hair with one hand, and singing in the mike with the other. Soon the girl begins to cry and begs to be let off the ground. But Mr. Rollins is still bumping and grinding away in his cute little blue shorts. Soon the audience hops on top of Henry trying to get him off this girl. But he won't let go of her. Finally the band stops playing, but Rollins is still chanting "Gimmie Gimmie Gimmie" as he thrusts at the woman. Finally he must of come or something cause he got off of her. She ran out into the parking lot crying, and the band finished the rest of the set. When we confronted him later, he just stared at his eight ball, and was very non-combative. I guess he only picked on girls.

Anyway, we finished the tour and I gotta say, all the guys except for Henry were great people. Chuck sent us lots of postcards, and I've run into Greg a few times. In fact, I saw his band play at CBGB a couple of months ago, and they fucking ruled! But, for the way Henry acted on that tour, I gotta say, he's a Pussy. Now I see him on MTV. It figures. Don't get me wrong, actually he seems to act okay on that channel. Sure he's all flirty-flirty with a girl who took her name from a guy with a large hole through the back of his head who has a brother who is a rapist, but hell, sometimes Henry says some cool stuff that people who usually don't listen to punk rock should hear. And some of his music is okay. And his books aren't bad. But Henry Rollins is a PUSSY .

Endnotes:

1. There is a cool band from South Carolina called McDonk. They are McPunk. You can reach them by e-mail at McDonk@aol.com.
2. I gotta thank Timmy for inspiring me to write this column. I am going through a very tough time in my life right now, and it is good to have friends like him. My only suggestion to him is to get some big white over the ankle puffy white sneakers. Those Converse are for sissies. And I promise I won't mention Letch Patrol.
3. Rachel and David from New York City's TAPEWORM are teaming up with me to do a fanzine about cool video games. Like Mortal Kombat and shit. We'll let you know more about it when we get it started. Oh yeah, and if you have access to the Internet, you can e-mail me at Ramones007@aol.com
4. Look for my future columns with stories like "How I broke Johnny Ramones' Guitar" and "Minor Threat: Wimps in Izod

Take my life, please.



I haven't showered in a week and I feel o.k. about it. Sleeping in a tent, however, is starting to adversely effect my mood. I'm getting pissy. You guessed it - I'm camping - three more days till I get off this mountain. I'm drinking water with visible micro-organisms swimming in it - backstroke, I think. I could detail extensively the variety of pains my body is feeling under the weight of a 60 pound pack, but why beat a dead hiker? O.k., so I'm not really a big nature-person but, life being what it is (an adventure) and me being who I am (a silly little freak) I set off with 2 other women and 4 men into the high Sierras. Why the idea of carrying a heavy pack over 42 miles of rough terrain had seemed fun now, somehow, escapes me.

I sit here writing this with two tissues lodged far inside my nasal cavities to control the endless nosebleeds I've had since we gained 1000 feet in altitude. I gotta wonder about people who really get into this. Since no one on this trip wants to listen to me anymore - we'll discuss it.

Basically, I'd go pretty far out of my way to find a spot where there aren't any other fuckin people around. But unlike a true nature boy/girl, I wouldn't continuously torture myself to do it - and enjoy it! A true camper, a happy camper, one who would loving nothing better than to spend their two week per year vacation sleeping on dirt, covered in dirt, and eating dirt—is an oddity. They're subscribers to the negative pleasure principle: finding pleasure only in the absence of pain. They don't profess to believe it - but hey, they walk the walk. If they didn't then why don't hikes ever end while they're still relatively painless? The food really sucks. Of course it tastes fuckin great—anything tastes great after you've walked over a mountain, even peanut butter dirt sandwiches. Why not bag the suffering crap and go grab some actual tasty grub? Only Catholics **have** to live this way.

After a grueling, seemingly endless death march we did witness this spectacular sunset, it looked like the dawn of the universe, or some shit. The next evening, after another grueling, seemingly endless death march we were treated to an identical sunset, same clouds and all. Re-runs.

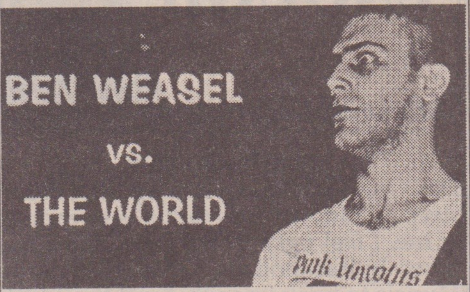
Sitting around the campfire that evening we drank whiskey and talked. After it was discovered that our group has the same numbers as the stranded castaways there on Gilligan's Isle, an argument broke out over who was which character. I think I'm Ginger, but I think everyone else thinks I'm Mary Ann. This was starting to feel very much like a beer commercial so I went to "bed". Listening to the roar of the river and the wind whipping through the trees I'm struck by the rather unflattering similarity between the sounds of nature and sounds of a highway near you. It's the same feeling of disappointment you got when you realized if you put your shoe over you ear it sounded like the ocean too.

Coming down is truly coming down. Your head starts to ache as you begin to compile mental lists of all the crap you have to take care of back on earth. I gotta find a job. One little nugget of perspective I brought back with me on that subject is: a little bullshit goes a long way. Once I return home I find I left my TRASHWOMEN record on the turntable and it got kinda warped—and you know what - it sounds even fuckin better.

Beating A Dead Horse: by the time this comes out I'm sure we'll be immersed in the first wave of O.J. tele-drama's. The trial itself is being rushed to begin with the fall "viewing season". I've only been to L.A. once, but it seems totally unreal, hyper-real. L.A. is a set and all its inhabitants extras. If I could re-write history, and recast reality, Mrs. Simpson would've been one of those 90210 girls and her "male friend" one of those guys from STUDS...oh, oops...

For Those Of You With Nothing Better To Do: since baseball is on strike (is there nothing greater than the spectacle of the rich fighting the rich?), the SF Chronicle has been running "Fantasy Baseball": computer predictions of hypothetical games—wouldn't want to lose a moment of the nations limited attention span to anything of actual importance. If you like "fantasy baseball" then write to the Chronicle and tell them to start printing the results of the "dot races". For those of you uninitiated in ballpark commercial time diversions, dot racing is an animated race between 4 dots. I swear. Obviously, it is met with great enthusiasm by the crowd, "Go red!"

"Well kids, you tried and failed miserably. The lesson to be learned is: never try." —Homer Simpsonsmellya.



Welcome to the MRR columns section, the only part of the magazine that doesn't think discourse & expression of differing opinions=fascism. By now you've had enough of the multitude of reactionary white male crybabies (who have a real understanding of women's issues since they happen to enjoy having sex with men) nervously defending their standards that seem to hang around the scene like stale farts, so settle down and get ready for some faggot-hating, misogynist, ultra-defensive, macho chest-beating right-wing mania.

To begin with, I'm pulling out the war club and demanding to know why I was placed LAST in the columns section of two issues ago. We all know that Tim generally puts what he thinks are the best columns first. The lousier columns end up in the back. But I don't know if I've ever seen a regular columnist actually placed behind a guest column! Did it suck that bad? I demand a recount! What about this one? Where will it be placed? Perhaps if I mention Jello or Ian a few times, I'll get moved up. Mebbe if I ramble about the anarchists I'll get a better slot. But wait! I know as well as you that column placement isn't the issue here. I know that you go on a manic search for my column when you get your copy of this rag. I know nothing will deter you from seeking out my words of wisdom like a rabid dog for a fibula. The issue here is one of inflammation. I speak not of my hemorrhoids, which have troubled me not at all since spring, but of writing a column to generate some much-needed hate mail.

Now, I could say FAG a lot. Even though it's just a word, even though I could use it only in a dumb name-calling context that has nothing to do with sexual preference, even though bothering to react to it would be like bothering to write in and accuse a columnist of being insensitive to the low-I.Qed for using the word "retard," it's still got quite a bite. Fuck, I could probably get one of the staffers to quit over it!

But I'm not gonna do that. I'm tired of making people angry. I don't want you to be my enemy. I want you to be my friend. We're all in this together. It takes 484 muscles to smile and only 11 to frown, so smiling is good exercise! Of course, it takes 643 muscles to kick the stupid smile off of some motherfucker's face so that's *better* exercise*... wait, stop, strike that immediately!* I'm being bad again. Punk isn't about being bad. Punk isn't about being insensitive. Punk isn't about hurting other people's feelings. What have I been saying all these years? What was I writing in the preceding paragraphs? I KNOW what punk's about. It's about respecting each other's rights. It's about being kind to your fellow man (unless that fellow man happens to be a white male reactionary anti-choice conservative middle class right wing religious heterosexual fuckhead in which case we should fuck up his system, pronto). Everything I've written in MRR up until this very paragraph has been nothing but an outgrowth of my own fucked-up upbringing into a patriarchal society by conservative, anti-choice, pro-death penalty, misogynist, homophobic WHITE MALES. Well, I don't want your hate mail. I'm changing my tune.

I hereby ask... wait, I started that wrong. Gimme a break, I'm still learning. AHEM. I hereby DEMAND that all MRR readers, hell, all PUNKS, stop using the words "crazy," "nuts," "mental," "wacked," "wingnut," and any other derogatory word used to describe mental illness. You see, I have a mental disorder known as PANIC DISORDER or GENERALIZED ANXIETY DISORDER or AGORAPHOBIA (no, these aren't band names. Stop having fun and pay attention to what I'm saying, goddamnit!). I see a shrink. I'm on medication. I've got a mental problem that I honestly wouldn't wish on my worst enemy. And I'm tired of these hurtful words being thrown around. I wanna *kill* every time somebody says the word "crazy" or "insane"! How the heck do you think that bullcrud makes me feel as a person? I'll tell you how it makes me feel. It pisses me off, damnit. I'm tired of MY PEOPLE, the mentally ill, being the whipping boys and grrrls for closed-minded punks who think that mental illness is funny, or even worse, some sort of character defect. I WAS BORN THIS WAY! I CAN'T CHANGE IT! STOP FUCKING WITH ME! Oh yes, we're easy to pick on. Nobody wants to admit to having mental problems so we hide, afraid, chuckling along with all the jokes about that fellow who works the drill press over in the corner, he's crazy, man! HA HA FUCKING HA! What I REALLY wanna do is LASH THE FUCK OUT and put these goddamn MENTALLY STABLE people in their fucking place, but I can't because I live in an intolerant, fucked up society, a society that is ultimately afraid of me and my people.

I know what you're thinking, asshole. You're thinking, why doesn't he stop it? Why must he add to the list of ISMs that already plague us? Well, WE ARE PEOPLE TOO! We COULD accept the fact that we have to change people's minds slowly and in the meantime learn how to live in an intolerant society. We COULD accept the fact that everybody's got a cross to bear, that everybody's life sucks in one way or another and we're not the only ones suffering as did Job in the Old Testament. But FUCK that. We are going to demand change RIGHT NOW from EVERYONE effective IMM-FUCKING-EDIATELY!!! (Please contact me via MRR if you wish to join up with my new direct-action organization, NUT-NATION. We're currently fucking up sane people's shit left and right. There may be jail time involved in some of our revolutionary hijinx so the timid need not apply!)

You as a true punk need to call people on their shit. Tossing around words like "nuts" and "wacko" is NOT FUCKING FUNNY! ONLY US MENTALLY ILL PEOPLE ARE ALLOWED TO USE THOSE WORDS! You don't like my band? Well, it's not because you don't like the music. It's not because you think we write lousy lyrics. It's not because we're just not good. IT'S BECAUSE YOU DON'T UNDERSTAND THE PLIGHT OF THE MENTALLY ILL!!! YOU JUST DON'T GET IT! You closed-minded suburban middle class mentality assholes are not hip to the radical nutcase experience! Sheesh, what fucking SQUARES you are! I've got a word for you people. SANERS. That's an insult! You saners think you can force your bullshit, uptight, clear-minded way of thinking on the rest of us, well FUCK YOU FUCK YOU FUCK YOU! WE'RE SICK AND GODDAMNED TIRED OF BEING HELD DOWN BY YOU FUCKERS! Do you have any idea of the abuse that goes on in state mental hospitals? Do you even care? If you do, where do you think that comes from? It comes from all your fucking insensitive stupid anti-mentally ill jokes, that's where. You're fucking nutsophobic. In fact, I think the whole goddamn MRR staff (except for us columnists) are nutsophobic. You just watch! Tim will place this column in the back of the section. If he doesn't, it'll only be because he's too scared to stand up and face my wrath as a PROUD CRAZYMAN!

Well, this is just getting to be too much for me. If Tim does not institute a no nutsophobia rule for all the reactionary, backwards, straight laced SANERS out there, I'm quitting. That's right, I'm taking my fucking ball and going home. It's my goddamn column and I'll cry if I want to.

FAR ENOUGH

Adrienne Droogas

Avail Tour Diary

Day One—I fly into Indianapolis. I didn't sleep all nite, my new tattoo is screaming at me, I feel ugly. Tony, Kyle, and some other Indianapolians drive with me to Muncie to hook up with Avail. I'm a little nervous. I know the roadie Adam, but I barely know Tim, Beau, and Joe and I've never even met Chuck or Eric. Within a couple of hours of hanging out with all of them, I feel as if I've come home. Like a big family reunion, but without all your fucked up relatives. Avail plays and their set is amazing. I get dragged out half way through their song 'Connection' to sing and I fuck it up. Oops. Sorry, guys. Beau Beau does a face plant into the bass drum mic and is gushing blood everywhere. I start smoking again.

Day Two—I say good-bye to the Indianapolians and am now officially traveling with Avail. We begin the drive to the Dayton Music Festival. There's a huge storm, we're totally lost, and then out in the middle of nowhere the wherehouse is found. Then the power blows. Jen, who organized the festival, is effectively trying to deal. Eric and the other drummers pull out their equipment and by flashlight, around fifteen people start wailing on the drums. I had blood blisters for two weeks from playing so hard. The power comes back on, the bands play, and then around 3:00 am Avail is on. Again, they rock my world. This time I come out at the beginning of 'Connection' , Tim's mic breaks, and left to my own devices, I fuck it up once again. Beau decides to swing from the rafters and cuts open his hands and is gushing blood again. Damn it, where's my smokes.

Day Three—The last show is cancelled cause it's a day show and we wouldn't be able to drive there in time. So the drive to Richmond, Virginia begins. And we drive. and drive. and drive. and drive. Everyone is quickly disgusted with just how much I smoke. Eric and Beau terrorize me with their feet. Adam keeps screaming about loft core. Joe and I have an absolutely brilliant talk in the loft. Tim is just rad. Luckily, no one is gushing blood today. We arrive home totally late and I pass out.

Day Four—I hang out in Richmond. I go to Food Not Bombs with Linsey and Tim. There's a lot of volunteers who are really dedicated to making F.N.B. happen. Then the three of us head out to see Rancid play. It's a fun show. I drive home with Eric and we get pulled over by a cop who says she used to be into punk rock and keeps thinking I'm a guy. She is very scary, but luckily we make it home okay.

Day Five—Once again I'm hanging out in Richmond. The day is sweltering so I barely leave the house. Later, I drive to Washington D.C. with Beau and Tara. I'm dropped off at the Positive Force house and some of the Beehive crew and P.F. folks set up a potluck and we eat good food, play some hoop, and talk about what's been happening lately in D.C. The energy and the spirit of these people is always inspiring to me. Plus it's the only place where my friend Brad is actually assigned by some people who don't even know me to inform me that I am a 'sexist male identifier'. Geez, usually someone's got to at least know me to figure that one out.

Day Six-Into the studio with Avail. The music is tight and the recording is quick and there's no major fights or bloodshed. Watched a movie that sucked shit at Beau's parents house after completely raiding their pantry. Life is good.

Day Seven—Back to the studio to record my back up vocals. I'm nervous, nauseous, and breaking out in a clammy sweat. Tim is totally encouraging and Joe comes into the room with me while I sing my part for 'Model' and their version of 'Little Pink Houses'. Then I have to say good-bye. I'm hugging everyone, trying not to cry, but by the time Beau drives me to the metro I'm totally balling my eyes out. I totally fucking hate saying good-bye.

There's been a lot of conflict lately over what punk rock means. The major media keeps trying to define it for us and sad but true, some people are believeing their lies. Anger is high over supposed punk bands signing to major labels. Bands seem to be using the punk scene to jump onto the media bandwagon of what's 'hot and happening'. At times, I find myself questioning a band's intentions. Are they in a band because they have a need to express and communicate their music and their ideas, or are they just hoping to someday see their faces plastered on MTV. I feel a certain hardness setting in. A jaded emotion is growing within me and I hate it. I struggle with it and try to fight it, but then I'll read an article in (waste of) Time magazine on 'punk rock fanzines' and I feel sick and jaded all over again. I feel as if the punk scene has been infiltrated by a disease. Then I went on my trip with Avail and it was like getting a shot of insulin. Getting a shot of hope straight into my veins. Playing live, they have an honest sincerity of emotion that is projected outward with such force that you just feel emotionally winded watching them play. As a band, they aren't so p.c. that they can't even breath without 'dialogueing' about it and they're also not trying to be the next GG Allin. They are playing music that moves them and conveying messages within their lyrics that are valid, true, and at times just silly.I came back from Virginia with an openess to discover the bands and the people who are dedicated to our punk scenes and with the hope that together, our strength will completely outlast any of the sickness the media tries to shove down our throats.

P.S. (I quit smoking cuz smoking sucks.)

DON'T HATE ME CUZ I'M BEAUTIFUL

Katy Odell

This is my final column. It's not even really a column but more of a "goodbye." I'm going to be moving to suburban Southern California in order to live with a "sensitive man" shortly.

I haven't written anything in so long because I didn't really feel like I had anything to say. For a while, it was fun to share my ideas with other people, and I especially enjoyed making you all laugh. But, for some time now, I have felt like an impostor or something. You see, I don't really care too much about "the scene" any more. I used to go to shows and read all the different 'zines and whatnot, but for a long time, I haven't even cared. I still like music, but I'm not as picky as I used to be about such things as how punk a band was or if they were a "sell-out" or whatever. I think that independent music is important, and I'm glad to know that there are enough people out there who value their independence and creativity to keep things going. Meanwhile, I just listen to the local "alternative pop" station, and don't get too worked up over the ethics of Green Day selling out.

To be honest, this whole "alternative" or "hip" scene is pretty disturbing. An article in Time magazine brought up the question "If everyone is hip, is anyone?" I look around and all I see are cool-looking people. Goatees, nose rings, tattoos, funny dye jobs. Nobody is particularly shocked by anything people think of to wear. I think goatees and nose rings look nice, so I don't mind people having them. What bothers me is the thought that pretty much anything I do is probably already being done by everybody else or even worse, is already tired and trite. (The punks on Berkeley's Telegraph avenue are looking as ridiculous as the old die-hard hippies.) Of course, I don't think I should worry too much about how cool my clothing really is - but I kind of miss the old days of knowing someone was part of your special little clique. That's what I think sucks the hardest. For a long time, we've had our own scene, our own celebrities and social hierarchies, based on our common status as being different from the mainstream. Now that the mainstream is interested in (and spending money on) the music and general attitude of "our" scenes - our club isn't so exclusive. This is particularly bothersome since we've so long prided ourselves on being superior to all those "straight" folks.

Now, just because all sorts of uncool and dweeby suburban sorts like something that I like, that doesn't mean it's no longer any good. If The Offspring had never been haphazardly picked up on by MTV, they would still be the same band, touring with the same album - only in a smaller bus. The songs and the performers are the same as they were a year ago. We just don't get the satisfaction of having them all to ourselves any longer. I know I'll never go see them play, as I have no desire to be shoved around by a bunch of the same people I've been avoiding since high school.

I'm sure you'll agree that, like me, you would feel a little smug and superior if you were to meet some Southern Baptist who didn't believe in the evolution of species. As educated and unsuperstitious people, we understand and accept the theory of evolution. Anyone who tried to argue the point would appear ignorant and small-minded. I would probably think they were stupid, inbred and just plain not as cool as me. I would look down on them. Now, if all of a sudden a bunch of Southern Baptist churches began preaching that Darwin was right, then I would no longer be able to feel superior to all the spam-eating trailer trash any more. They'd be as enlightened as me and probably stop having sex with close relatives. They wouldn't be there to make fun of. It wouldn't be cool to be into evolution any more, so I'd probably have to go join some weird UFO cult that thinks we're all from outer space. That would suck.

So, I've been thinking - What sort of outfit could I create that would really shock the crap out of my jaded peers in San Francisco? Remember - this is a city that is completely used to the sight of transvestites with purple mohawks and pierced everythings. What would be so outrageous that I might not even have the nerve to wear it?

Two words: Blue eyeshadow.

Just think about it ; feathered bangs, blue and purple eye-shadow , and an air-brushed "Fort Lauderdale" shirt cut into a beaded fringe at the midriff. I realize that some people still dress this way in some parts of the world - but it could be hot in the major urban club scenes. I think I may try it tonight.

Anyway - as for saying "goodbye" I'd like to thank all the nice people who wrote me letters and said they enjoyed my columns. I know I never answered any of you - but it was never anything personal. I'm going to be moving to Burbank in three weeks and will probably be listening to Janet Jackson by Christmas. The truth is that I'm moving because I've fallen in love and I'm ready to settle down. I'm also going to be getting out of the sex industry, as I've been there for over three years and the novelty has worn off. I still think it's a respectable way to make a living, but it's certainly stressful. Maybe someday I'll be able to write a book about all the things I've learned, but for the present, I'm actually looking forward to waitressing.

PS - a special "Bye Bye" to Lali, who I think is probably the spunkiest, punkiest, *perkiest* chick here at MRR. When I started writing columns, I wanted to be different from all the pious, serious women columnists who had proceeded me. I think Lali writes great columns, and I'm glad to know that there's gonna be someone here to keep things rowdy.

ATTITUDE FAIRIE

Mercedes

Could It Be That Ol' Hoodoo That You Do So Well

Speak in a derogatory manner about our beloved MRR? Not me, man! In two unrelated incidents those that would dare to criticize the punk publication at which they suckled have suffered injuries in spontaneous outbreaks of violence. After Biafra's much (read: over) publicized accident at Gilman he has been lashing out at MRR, Tim Yohannan and the punk community in general from which he feels dissociated but in reality is more or less self-exiled. In an attempt to be loved by all (rap, alternative and country fans as well as punk) he's finding out what the school slut learned long ago - by trying to please and be accepted by all you end up pleasing none, not even yourself. The only thing you'll be certain of getting by that course of action is fucked. Anyhow, that's all passe now. In more recent news, Mike Dimt of Green Day had his face bashed in at Woodstock '94 - that mass marketing escapade which no self-respecting punk would have been caught dead at, much less performed for all those pseudo-hippies and cool corporate sponsors. But hey - they're not sell-outs! Really. Just read the article about Green Day in the most recent issue of Spin (the one where Billy Joe says that Tim can suck his own dick [how does he do that?] and goes on to say that the only way that Green Day could get mentioned in MRR was by selling out and inferred that MRR may have been an influential factor in Kurt Cobain's death) in which Billy Joe acts 'oh so punk' by spitting on the window at the pizza parlor. But I digress. It seems that Mr. Dimt - Mike to his fans- was tackled by a security guard at the festival and had three of his teeth knocked out. The guard claims, "I didn't know he was who he was (!?!). It's not clear as to what would have happened if the guard would have know that Mike was a member of Green Day. Would he have kicked him and yelled, "Sell-out! Rich Rock kid?" Did he read the Spin article? No matter, two unrelated incidences of bodily harm occurring after badmouthing the punk rock bible. Just a coincidence? It would appear that way, but I'm not taking any chances. I'm keeping my nail clippings and hair trimmings to myself.

Complain, Complain, Complain, Or Use Your Fuckin' Brain!

Over and over, time and again I hear or read about punks bemoaning the state of affairs; "Promoters don't want to book all ages shows! They don't want their clubs fucked-up!" or "These bands won't play our shows! They don't want their equipment messed up! They're not punk" or "We can't get anyone to let us use their spaces because stuff always gets torn up!" What can we do?" OH! OH! OH!

Buy a fuckin' clue, or if you can't buy one then borrow one fer crissakes!! Would you loan your belongings to irresponsible friends if you knew it would get trashed? Would you lend out your car to someone who had a reputation for demo-derby driving? Do you invite friends over to trash your place- ruin your bed, break your stereo? I think not, but if so - keep searching this column - I'm sure you'll find an appropriate word for yourself.

"But punk rock is about fucking shit up!!" You idiiiiooottt! This is the standard explanation for such behavior and is actually only a halfway ignorant response. The entire notion is expressed as follows; Punk rock is about fucking shit up to effect a change - hopefully for the better. It's not about annihilation of yourself and your allies. In an attack of any sort, be it cultural or political or whatever, the idea is to attack your perceived enemies - not your side! The idea is to strengthen and support the structures in which you believe (in this case the punk scene) while weakening and attempting to modify or infiltrate that which opposes or oppresses - mainstream society, the corporate giants, the political curses, whatever.

In case this concept is a little hard for you to grasp, let me explain it another way. Let's use the game of football as a metaphor. In an attempt to block the advancement of the "Corporate/Mainstream Team" you go after *their* players. You DO NOT hold or tackle your own teammates, block your own passes or try to make your own players fumble. You DO NOT sack your own quarterback. You DO use all these plays on the *other* team however, and who's to say anything if you gouge an eye or grab a face guard *as long as the ref isn't looking*.

Now, apply this principle to the punk scene. You DO NOT fuck over people trying to promote the scene by destroying their(your) clubs, you DO NOT try to hurt your own people, and you DON'T fuck over bands that are struggling to keep the scene alive. Save that stuff for the enemy. Got it? We could get into a discussion as to just who is to be considered the enemy, but I'll save that for another tirade. If in doubt, think hard and and save your energy for the biggest fish. And if you're gonna be a little 'underhanded', make sure that the ref ain't looking.

This is not to advocate violence or destruction. Things can and should be changed or created or 'reformed' using contructive means and it generally takes more smarts and has farther reaching and longer lasting effects to convert or subvert the status quo. But for those of you who have taken to destruction as a means of immediate gratification; you could at least know *what* you're doing to *whom* and *why*. Hasta.

making new friends
with
REV. NØRB
...a grown man who resembles a gigantic grasshopper!!!
cuss me direct: POB 1173 • Green Bay WI 54305

...WE ARE 138! WE ARE 138! WE AAAAA-AAARE 138!!! That said, down to business: As of 6:29 PM CDT 9.5.94, 1) Green Day and the Rollins Band can suck my dick for playing Woodstock '94; 2) The Rip Offs' records officially have the best production in rock'n'roll today (narrowly edging out the unholy sonic alliance of K. Bloch and the Devil Dogs); and 3) the Blow Pops are a national treasure, therefore anyone who condemns them does so at the risk of great personal imperilment. I could fill up three to six pages of greasy newsprint waxing passionate about any of the three topics stated; however, in the interests of saving the rainforests, *et al*, i'm gonna exercise an uncharacteristic bit of restraint and restrict myself to a lone topic this evening — and, since hate (or, at the very least, dick-sucking) is pretty much the cash cow here at Rev Central, today's sermon will revolve around Green Day and the Rollins Band fellating me — the derivations of the other two results shall be left as an exercise for the Reader. I realize that i touched upon Rollins/Green Day's most heinous breach of ethics last month. I realize that three of my last four columns have now involved putting the wood, whatever that means, to Green Day. I also realize that Green Day bashing is hardly an ambitious pastime; that i should be eviscerating someone *who you do not already realize sucks* instead (actually, dirty truth be told, i still kinda *like* Green Day. I think "KerPlunk" is one of the ten best albums of the nineties thus far [though i never cared for the insipid "39/Smooth" LP, which is weird cuz the two records sound virtually identical]; hell, i'll even admit there's some truly great shit [ho] on "Dookie" [although, much like the second Clash album, i'm not so sure the guitar bombast is altogether necessary. Then again, i'm sorta pro-guitar-bombast in general, so i spose if you can achieve it, go for it {all the same, pandering bullshit like that one song that goes "*SEEEEEEEVenteen and strung out on confuuuusion*" can't help but lead me to believe that Green Day will be sucking shit in earnest one or two more records down the road}], though i do *not* think it's the ultimate anthem for post-teen frustration [um, in case you've never seen the Reprise Records bio for Green Day, the writer — whom i am forbidden to name under *MRR* policy — closes by saying of "Dookie" — and i quote — *"If you don't think it's the ultimate anthem for post-teen frustration, I'll personally come to your home and scrub the rings outta yer toilet."* Once again: "*SCRUB THE RINGS OUTTA YER TOILET.*" Shit, it's a deal! Me and the boys have been eating at Jake's every night for the last month, and we've also had the water at our pad disconnected — whenever you got the toll change saved up, our latrine will be glad to have you!]). *Butt* i digress. I came to bury Green Day, not to praise them. Rollins, too. However, i feel i must go out of my way to make it clear that this latest rant has *nothing* to do with any past infractions — real or imagined — perpetrated against myself, my close personal associates, or punk rock in general, by the parties of the first part, heretofore

referred to as "Green Day/Rollins." This has nothing to do with signing to a major. As i said a while back, i do not overly give a shit whether a band are scum-suckin' pawns of the running dog Corporate Military-Industrial-Complex or scum-suckin' free agents. People who get all up in arms about this crap obviously have too much free time on their hands, or on their arms, or whatever. This also has nothing to do with Green Day booting my band off the Green Day/Pansy Division card at the last minute. That was an isolated incident — more just me being pissy than any Serious Indictment of High Treason. I also seem to owe Pansy Division an apology, as i sort of implied they couldn't rock (as i understand it, i had the whole ordeal backwards: numerous sources across the country informed me that it is *Green Day* who are a perennially suck-shit live act; that Pansy Division actually *brings up* the rock'n'roll curve on tour. I stand corrected *[erected?]*). However, this has nothing to do with sucking live, either. Just sucking my dick. This is a matter completely unrelated to MTV rotation, to commercial radio airplay, to Gap ads, to Lollapalooza appearances. This has absolutely zilch to do with any of those hoary old affronts — besides, if The Man ever came wobblin' backstage at one of my band's gigs, itching the cheeseball metal forearm tattoos of yesteryear and asking me if we wanted to play Lollapalooza or be in *SPIN* or get on MTV twice an hour or sell half a million records or all of the above, *i'd probably be interested in hearing what he had to say.* Not saying i'd spit out my gum and frantically demand to know which dick i be allowed to suck first or anything, but i certainly wouldn't dance the cat out on his multi-studded ear. Not immediately, anyway. I can't imagine it'd be much different for Screeching Weasel or Artless or GO! or your band, unless your band is the Mummies or Phantom Surfers. THIS HAS NOTHING TO DO WITH ANY OF THAT SHIT. This has to do with *one* transgression, and *one transgression alone*:. Playing at Woodstock '94 (i would've written about this earlier, but i was harboring a secret fantasy that the whole deal was an atypically sage Pentagon plot to concentrate the cream of the nation's scum in one central location, where they could be quickly and cost-effectively neutralized with a single nuclear warhead [a much more palatable solution than Plan B, the Zyklon B bong hit, as, since the blast site would be in New York, the residents of the other 49 states wouldn't give a shit less about the loss of life and property damage — and the New Yorkers probably wouldn't even notice anything amiss] — and i prayed to God that Green Day and Rollins were only feigning participation in order to rid themselves of the burden of the High Dipshit component of their fan bases. I figured maybe everybody but the Spin Doctors were secretly warned not to show for the Party At Ground Zero, and that Green Day/Rollins would do us all proud by bailing. No such luck. Not only did Green Day & Rollins Band play the goddamn thing, but Clinton musta been out burning one behind the White House garage when he shoulda been in the War Room pushin' the Button. What kinda fuckin' work ethic d'ya call *that?* They *gotta* get a Midwesterner in the Oval Office in '96!). Pardon the high melodrama, but, as far as i'm concerned — and as far as *you're* concerned, if you got any brains whatsoever — *playing at Woodstock is the ULTIMATE BETRAYAL* (and its severity is compounded by the fact that original Woodstock performers Sha Na Na were not asked back in '94! *GODDAMMIT, ISN'T A SLAP-IN-THE-FACE OF THAT MAGNITUDE REASON ENOUGH TO KNOW THE WHOLE SHIT WAS TOTALLY FUCKED FROM THE GET-GO???*). I don't give a shit HOW much money they'd pay me, i don't give a shit HOW many new fans my band'd stand to gain, i don't give a shit how many t-shirts or records or Boris The Sprinkler can coolers i'd sell, *i would not fucking do it.* No fucking way. No fucking way, no fucking way, no fucking way, no fucking way. I'd sooner sign to Epitaph AND grow a ponytail than play any type of pseudo-Woodstock, ever. Save this column. If i ever LOSE MY FUCKING MARBLES ENTIRELY and wind up performing at Woodstock XVII or something, photocopy this freely and hand it out at the entrances. Then ventilate a few security guards, haul me off stage, roll me out behind a Pepsi truck, beat me in the head with a shovel a few times and put a fucking bullet in my brain. Better yet, shoot me in the gut so i die slower, then you can keep bonking me in the head with the shovel. Maybe you could have some of your friends piss on me while you're taking divots out of my skull (males only — i might get off a bit if i notice it's a female urethra dispensing the wee-wee). Maybe the female types could burn me with cigarettes instead of pissing on me, and maybe you could also have somebody shove a big piece of angle iron up my ass, rupturing my lower intestine so i'd have to poop in a colostomy bag for the rest of my short life. Maybe you could get some of those psycho Viet Nam veteran meat packer guys from the slaughterhouses here in town to spin a couple cleavers on my behalf; hell, get one or two of those Japanese cook-it-and-chop-it-at-your-table stir-fry chefs in on the action as well — that sesame oil's gotta sting like the dickens when it gets in a flesh wound. Pelt me with human turds. Make me wear a dress or a NOFX t-shirt. Pour 2-liter-bottle after 2-liter-bottle of Diet Cherry 7-Up up my nose. Oh, Christ, i almost forgot the fishhooks. Make sure there's plenty of crazed trout fisherman casting those big three-pronged dealies towards my eyeballs while all of this is goin' down (*"i think the lids are snappin' on the silver-and-blue Cleos today, Elmer!"*), and make sure you bring enough table salt. *And make sure you break one of my arms, so i can't play the next show.* Know why? *Cause i'd DESERVE it.* Cause i'd be the biggest fuckhead of all time, not like i ain't close already. God dammit, if punk rock ever stood for *anything* — which, as the years slide by, is looking like a progressively more remote possibility — it stood for *not playing at shit like Woodstock '94* (no, *obviously* the Ramones and Sex Pistols and Heartbreakers didn't cluster together one night in some smoke-filled mid-70's conference room, hollering shit in Edward G. Robinson accents like *"Me and the boys got an idea for a new racket, see? It's called punk rock, see? We stand for fun, excitement, adrenaline, energy, see? We stand against playing at Woodstock '94, see? Anybody plays Woodstock '94 answers to me, see?"* — but somewhere in the rock-rock-rock-rock-rock'n'roll double helix of punk rock's DNA strands, there exists sufficient genetic information for us to infer that every non-defective member of species *punkus lunkus* is equipped with the cognizance that PLAYING THINGS LIKE WOODSTOCK '94 IS *WRONG*. Sick and WRONG. Wrong, wrong, wrong (as the Fastbacks once said, or was that the Damned?). Never, in the almost two-decades long History of Punk Rock, has anything been wronger. The only Affront To Punk Rock of a more grievous caliber that i can think of would be administering some sort of immortality serum to Jerry Garcia. Take this to the bank, motherfucker: *he who rocketh out at Woodstock* (or, in the case of Green Day, he who maketh a weak attempt at rocking out including unamusing Survivor covers) *maketh everlasting peace with the hippies; and he who maketh peace with the hippies MUST DIE, figuratively speaking.* In case you somehow missed this particular chapter in *The World According To Oliver Stone*, hippies are BAD. Hippies are the anti-Christ. HIPPIES ARE NO DAMN GOOD. Hippies are *not*, however, bad people (in general). There is no need to prove your punkness by tossing this magazine into your mother's begonias, dashing madly into the street and screaming "FUCK YOU, HIPPIE" "NEVER TRUST A HIPPIE" "GET A HAIRCUT, HIPPIE" "FUCKING HIPPIE" "HEY HIPPIE, YOU ARE A HIPPIE" or any other similarly brilliant anti-hippie catcall towards any flea-ridden old skeeze that wobbles past. The hippies are not the punkses *ideological* opponents; that position is generally held by the dimwits who spend their free time sitting in front of their VCRs burping and figuring out new ways to lower the coolness factor of every facet of human existence to a level more in-line with their own all-consuming potato drudgery. The hippies are, in a way, *kind of on our side, sort of.* You should actually be *nice* to hippies. Hold the door open for them. Give them your seat on the bus. There is no need to holler or scowl at them. They know we hate them already. Do you know *why* we hate them, if they're not our direct ideological opponents? *We hate them because they are our aesthetic antitheses.* WE HATE THEM SHEERLY ON STYLISTIC PREFERENCES ALONE. And we are RIGHT in this. We hate them for fucking up the radio. We hate them for forcibly separating "rock" from "pop" in 1968 (this long-held theory of mine recently confirmed in print by no one less than Metal Mike) (who likes Warrant) (go figure), leaving the world with unlistenable Dinosaur Crud on one hand and unspeakable Tony Orlando/Tom Jones/Jim Morrison crooning on the other (yeah, sure, you could make a case that the big late 60's rock/pop divorce paved the way for all manner of cool, tweaked-out, non-commercial r'n'r later on, but my two-pronged counter-argument is A. "White Light White Heat" by the Velvet Underground [one of the two good albums released in calendar year 1968; the other being the "Head" soundtrack by the Monkees] is one of the most wigged-out and non-commercial [as well as one of the best] rock'n'roll elpees of all time and *i do not think there was a fuckin' MICRON of hippie influence in that record* [i could be wrong — my life has not yet become so deadly dull that i read books about either the sixties or Lou Reed] [for the record, the generally accepted high point of '68 album rock — the Beatles' "White Album" — is a completely overrated piece of shit]; B. that's like telling the guy from Def Leppard he should be glad he got he arm chopped off cuz otherwise he never woulda mastered electronic percussion). I hate the way the hippies look, i hate the way they smell, i hate the clothes that they wear and the food that they eat and the thoughts in their heads and the sounds of their bands and the jackets of their records. I hate their mud — i don't even particularly care for their nudity (for the record, A. mud is not punk, and B. *nudity is not punk.* Nudity is hippie. If punk rock is about clothing whatsoever, it is about *putting your clothes on,* not taking them off. To even remove one's shirt at a show is a serious enough infraction of the punk rock dress code that one can be written up for it, regardless of gender [the only punk who ever did nudity right was He-Who-Cannot-Be-Named, because, in his nylon headdress and combat boots, *He-Who wasn't technically nude.* He was just dressed in a manner that left his Dwarfly Sausage uncovered]. However, just so i don't beam inaccurate Victorian-era signals to an easily befuddled Readership, i must state for the record that the bared "bikini area" is *way* punk. It's just that bare breasts are the province of metal and classic rock, exposed male genitalia are solidly hippie (perchance a bit classical music as well) — other stuff like bared torsos and the hairy plumber's crack are too gruesome to even have a musical affiliation [i'm not 100% sure what the unclad female *derriére* is; i tend to think it's power pop] — and when you mix all those uncovered, unsettling bodily parts together, you get a veritable shit-storm of visual nausea that offsets the titillation that is part and parcel of bikini area/derriére ogling. That's why, in order to stay within the bounds of the multimedia punk rock aesthetic, any punk rock nudie bar would have to have dancers that bared their snatches [excuse me, i meant to say "bikini areii"] and beehinds, but kept their tits covered; it is restraint in some areas coupled with frenzied overkill in other [bikini] areas that is at the symbolic core of Punk, which is also why punks used to wear striped shirts all the time). I hate that my mother forced me to attend Saturday morning Arts & Crafts classes at the YWCA in 1972 where the then-mainstreamed, all-organic hippie aesthetic was institutionally forced upon me (they *made* me tie-dye a t-shirt!!! MADE me!). *The hippies turned everything to all-natural, organically grown SHIT, and when it was over WE WERE SUPPOSED TO LOOK UP TO THEM.* In God's name, WHY? They're just a buncha attention-starved, self-serving scum like the rest of us. They're fuckin' *poseurs.* If you don't believe me, look at the whole Legalize Pot Thing. Since the Viet Nam war ended, hippies have had ONE measly chore on the write-on/wipe-off marker board of life: Legalize Dope. Twenty fuckin' years they spent on this. In that twenty years, these cretins have moved their cause *backwards* sheerly due to their own egocentric ineptness (NORML are the biggest bunch of dolts on the planet. Last year, they took out ads in the paper i work at for a big Pot Rally Thing, and *insisted* we run their own handwritten quarter page ads. Not a problem — except that next time they run an ad, i'm gonna suggest the person writing it out learns how to spell "MARIJUANA," which the NORML dimbulb had spelled with the U and second A transposed each and every time it appeared, which was a lot of times). If the hippies *honestly* cared about legalizing dope, they'd realize what a bunch of dumbfucks they are and, instead of continuing to bungle their sacred hippie mission year in and year out by attempting to convince Mr. & Mrs. Picket Fence that they're *not* the brain-dead stoner scum they obviously are, they'd take a pragmatic approach to things and hire out a legitimate (i.e., NON-HIPPIE) P.R. firm and some decent (i.e., NON-HIPPIE) lobbyists to do it *for* them, and it probly woulda gotten done fifteen years ago. BUUUUT the hippies would rather get their pictures taken being konked on the head by a mean cop whilst smoking reefer than actually do anything that seriously advances their cause, which is fine because if they ever *did* get pot legalized despite themselves, i'm sure they'd just think of something newer and more annoying to occupy their time with. All the same though, if i were King Of The World, i would let the hippies live. *I would not let them live by me,* but i would let them live. In point of fact, hippies are actually somewhat *necessary* members of the food chain — kind of like the snail darter, but with less personality. Look, for reasons unclear to me, *somebody's* gotta grow the dope and pretend to save the whales and know how to weave shit. *I* sure the fuck don't wanna do it, do you? Didn't think so. But it's *gotta* be done. Who knows why? That's just the way the world works. Cringe if you must, but hippies *do* have their place on this planet. However — and i *cannot stress this point enough* — their place IS NOT NOW, NOR HAS IT EVER BEEN, ANYWHERE *NEAR* ANYTHING RESEMBLING THE "PUNK" SCENE, IN ANY WAY, SHAPE OR FORM WHATSOEVER. *Ipso fatso,* we don't belong anywhere near them. IF YOU CLAIM TO BE PUNK, AND YOU GO SOMEWHERE WHERE THERE ARE HIPPIES, HIPPIE RELATED CONCEPTS IN ACTION, OR A GENERAL NEO-HIPPIE AMBIENCE IN THE AIR, *YOU ARE IN THE WRONG PLACE; GO SOMEPLACE ELSE. Attend a march or a rally with hippies?* Unless Hitler's taking office tomorrow, stay at home and eat Chee-Tos. *Find yourself in a coffeehouse full of hippies?* Get the hell out of there and go to Taco Bell, where you belong. *Got an offer to play at Woodstock 2001?* Go in on a keg and set up in somebody's basement. Or play the Hollywood Bowl. Or the Brentwood Bowl. *It doesn't matter,* as long as you're not playing the reincarnation of the king-daddy hippie-fest of them all. It is vitally important *for the continued survival of the universe* that punks and hippies remain at opposite ends of some goddamn spectrum or another on accounta *the hippies are champions of entropy,* but the universe exists as we know it for one reason and one reason alone: ALIENATION. I am not you, you are not me, my bean burrito is not your Etch-a-Sketch. *Slap leather, motherfucker, we are at odds!* Eventually, this will change. Alienation will dissipate. Entropy will increase. The Universe will slide from Order (keepin' stuff separate, like the two halves of the McDLT or the vertical black & white stripes on a button-down punk shirt) to total Disorder, where everything everywhere will be combined into one big dumb gray room temperature homogenous THING. I don't wanna sound antisocial or anything, but, in my opinion, THIS WOULD REALLY FUCKIN' SUCK (this is why "Dis-" bands and groups like Total Chaos blow and should be avoided at all costs: *they are, by their own admission, into "disorder" and "chaos," thus do they secretly further the loathsome hippie agenda!*) (actually, i don't think that's much of a secret). Entropy means no Rip Offs records, red vinyl or otherwise! Entropy means no SweeTarts! Entropy means no jerking off in the can at work! Entropy means total unity. ONE BIG BLOB. *And this gruesome fate is exactly what the hippies are striving for!* FUCK THE HIPPIES! They wanna be ONE with the universe, ONE with their fellow man, ONE with the Earth. Dig it, Moonbeam — i'm gonna be "one with the Earth" soon enough (though i'm happy to say that since i eat my weight in preservatives daily, i won't be maggot food til long after the flea-bitten hippies buried alongside me have turned into all-natural compost), *i don't need no fuckin' longhairs hastening the process along.* Punk Rock, in contrast, is a music built on alienation. Like Willie Burroughs said, *"OTHER PEOPLE ARE NOT LIKE ME AND I DON'T LIKE THEM VERY MUCH."* (well, i *think* he said it. I stole it from *somebody*). I don't *wanna* be part of the Big Gray Pea Soup with my fellow man! Neither do you, if ya got any sense! Punk rockers are united only in the common bond that we can't stand the fuckin *sight* of each other, and this helps us resist assimilation into the Big Gray Blob the hippies have historically staggered out to embrace. *"Not alone, not together"* as Darby Crash once said, probly only because he needed a line that rhymed with "leather." Unless you're pro-Blob, Hippies are BAD. Punks is GOOD! This is why playing at Woodstock '94 was The Worst Thing That Any Even Remotely Punk Band Could Do, Ever. By muddying the line-o-demarcation between Punk and Hippie as never before via their shameful conduct, Green Day and the Rollins Band have brought the two poles together — now it's only a matter of time before the whole entropic process accelerates a jillion-fold and you wake up one morning to find that you are no longer you, you are BLOB. No need for introductions, i'm BLOB too! *Christ a-mighty, we gotta fight this shit!* I don't care so much about future generations, but i was kinda hoping this whole sad trans-galactic fizzle could be put off at least until i croaked. *"Hope i die before i get Blob"* as Roger Daltrey once said. What's a joe to do in the face of The End Of All That Is And Is Not? Well, we forestall Universal Entropy *just by being punk* — which is a fuckin' DEAL, really. No stoopid protests to attend, no communal spirit to nurture — all we gotta do is just hang around being alienated and shit, and our work is done and all existence remains intact. Oh, sure, the *Earth* might go down the crapper while we sit in our bedrooms playing "Ugly" by the Rip Offs *over* and *over* and *over* again in lieu of chanting shit on CNN with the granola-heads, but the *Universe* is a better place for it and you gotta look at the big picture.

LALI DONOVAN

ANGST.
TORPOR.
INERTIA.

Whenever I pick up a zine these days there seems to be either a road trip diary or a tour diary. Sometimes they're entertaining, and sometimes they're not. For every Aaron Cometbus or Greta Mudflap who both have the rare knack of taking an otherwise boring event and turning it into an adventure, there are ten people taking boring events and turning them into a drawn out, boring fanzine. Well, now it's my turn, I just spent a month in Florida visiting my parents, and what is to follow is a diary of my vacation:

Day 1: Got up, went to the bathroom to pee, reveled in the fact that I was going to have a nice bathroom all to myself for the next month (yippee!), ate breakfast which usually consisted of bread and Lipton Instant Iced Tea, went to the bathroom again, (all that caffeine!) put on some clothes, got on the bus, went to the beach where I got mightily burnt and chased pelicans and widdle fishies around, came home played badminton (usually lost), ate dinner, watched some TV, and went to bed in my parents nice air conditioned house. Repeat 30x, and this with the exception of four shows, two drunken bar outings, and going shopping with my mother was the entire content of my vacation, and you know what? I really liked it. In fact I can't wait to go back and do the same thing again.

I'm sure most of you out there are thinking "What she didn't go smash the state or spend the moth traveling from squat to squat in Eastern Europe rarely changing her underwear and showering even less frequently? What kind of a punk is she?" Nope I reveled in Suburbia. I did jack shit that would be considered punk except perhaps get to smirk in a haughty manner at the Jehovas Witness' across the street as they stared at my tattoos when I went to check the mail. For most people going back to what they come from is a dreaded experience reserved solely for holidays, weddings and deaths, but not me; Me, I proudly acknowledge that I come from the 'burbs, and having spent the last three years living at a below poverty level here in SF, I can wholeheartedly say that I miss it, and that's that.

Most of us know people in the punk community people who grew up middle class to genuinely wealthy. But what's so weird is how they all try their damnedest to look like upstanding members of the working class. How many people do you know who run around dressed like either homeless people or construction workers, who either have never worked a day in their lives, or if they have it's certainly never been forty hours of manual labor. It's the people who grew up comfortably or in wealth that are the biggest fakes when it comes to be really being poor: the proverbial punk rock trust fund babies, I'm sure we all know plenty of them. A lot of the people I know who were poor as kids and never had the right clothes, or hair, or this or that and were humiliated by their wealthier classmates still bear scars on their egos from this. These people don't gloat about their shitty health care and their shittier jobs. Children are evil little vipers, and if you were either spared this cruel taunting, or didn't let it phase you, then you're a bigger man than I. 'Cause I'm twenty four years old and I still sometimes feel the shame of not ever being quite good enough.

I had a job earlier this year at a place which did shipping and receiving up in Pacific Heights, (which in case you don't know is where people like Robin Williams and Linda Ronstadt live; people there are *RICH.*) Anyway, the people who came in were for the most part all very well-to-do, and it was all I could do some days not to lunge across the counter and grab their gold cards and packages from L.L. Bean and shove them down their god damn "well bred" throats. I mean it just totally got to me having to wait on people my age who drove Mercedes', and who wove their Amex gold cards around like my roommates do their bus passes. It sucked. What I also noticed, and this is just an aside, is that even though I have really good personal hygiene, deodorant, perfume, mouthwash the works, that I was always convinced that these people smelled better than me, I dunno, I still don't get it.

Therefore I recently decided that while I don't want to be rich, I want to know that if I desire to go out and buy myself what I think of as decent clothes or whatever, that I can do so. I'd like to be able to get my teeth cleaned on a semi-annual basis, maybe someday own a vehicle, you know just little things that make life *nice*. I've been thinking about ways to achieve this particular goal: **Education:** I finally started college after seven years of procrastination, however I'm taking a bunch of printing classes, so that won't do me much good. "Hi my name's Lali, I may not be able to program you computer, but I can make you a lovely chin-colle mono print, can I have the job?" **Career Advancement:** As it stands making people non-fat, double decaf Lattes with no foam four days a week fails to cut it. Getting an office job, working my butt off, wowing my superiors and one day landing the "lofty" position of "Administrative Asst." Well I won't wear nylons, my typing while not being hunt and peck exactly, isn't great as shown by the number of typos my columns and reviews regularly feature, I can't walk in heels and if anyone ever tried chasing me around a desk, I'd be forced to him in a deep personal and let us not forget permanent way. **Sex:** I come from Florida the land of retirees who get bilked for their life savings by buxom, nubile young hussies, if they can do it, why can't I? If you read the SF Weekly their are tons of ads sent in by "Lonely man desiring Professional looking woman, 25 to 30. Must be tall, thin, blonde or redhead preferred. I am a generous man looking for some afternoon companionship. " Okay so I'm short, brunette, and at best my dress *sense* is questionable, and I have numerous problems dealing with sexual guilt, but I'm sure this affluent older man could look past all that and see my more ahhhh... *lady-like* side. All right so what this really say is that I'm unskilled, goofy looking, and I can at times have the personality of an angry she-barracuda. Not a great way to get easy money, but some people find that appealing. Some people also find getting walloped by angry women wearing rubber underwear appealing, (don't ask me) but hey if it works it works.

I realize that it's not very cool or hardcore to acknowledge the capitalist in me, but it's there constantly looking over my shoulder into copies of "J. Crew catalogs whispering "Oh if I only had that pair of heathered grey jodhpurs then I'd be truly happy." Generally speaking I'm pretty satisfied with my life lately, so perhaps I'm just looking for things to complain about, but still if anyone is looking to hire on a princess, keep me in mind.

Lastly, I'm bummed that Katy Odell is quitting the magazine to move to Burbank, but if that's what keeps her sane and alive, then all the best to her. Just don't do something dumb like breed, okay? Katy was been, without a doubt, the best columnists MRR ever had, and even tho' she hasn't written a column lately I will miss getting to read her insane brand of thinking.

Oh yeah, Katy my friend I have one word to describe myself to you: *"Underwire"* think about it babe.

DEVIL'S PLAYGROUND
NEIL NORDSTROM

I really didn't plan on this becoming a straight edge column but it's all I've managed to get a hold of lately. Besides, I like the stuff. Hopefully, there'll be a bit more variety next time. Until then, grab a beer and a hot dog and enjoy the issue.

First up, my personal faves, CHOKEHOLD, grab on and don't let go with their brand new "Instilled" EP (Bloodlink Recs, PO Box 252, New Gretna, NJ 08224). Loaded with intelligent lyrics and a driving, forceful sound, it's the perfect follow-up to their amazing LP. Don't dare miss out on it. Newcomers NEW BLOOD mosh it up slow and heavy style on their two song, self-titled EP. One look at their hood ornament logo and you'll know they've got more than just a passing fondness for metal (PO Box 1812, Reno, NV 89502). Chapter Records (PO Box 40901, San Francisco, CA 94140) just unleashed "Drown The Self," the debut EP by EVERLAST. Sure, the music's ultra-crunchy and powerful, but the sheer number of back up screamers is what gives this release the added measure of distinction and sense of urgency that put it totally over the top. Not to be missed! 25 TA LIFE may not have caught the edge but they've got the kind of guitar-heavy chunkiness that gets people running counterclockwise. It's heavy-ass negative core for the Cro-Magnon in you (Striving For Togetherness, c/o Kevin Gill, PO Box 4571, College Point, NY 11356). "Only The Diehard Remain" marks the triumphant return of BATTERY. This time it's a full CD's worth of old fashioned, straight edge hardcore topped off with a 7SECONDS cover (Tidal, PO Box 4086, Rockville, MD 20852). MURDERED ART had the same idea but picked a different song. Their "Silent Majority" CD is packed with the aggressive, metallic hardcore style that NYC is known for. They hail from Germany though, and they're the best thing out of there since RYKER'S (Mad Mob Recs, Hagelbergerstr. 48, 10965 Berlin, Germany). The posi-scene's been abuzz, and quite rightly so, with the arrival of UNBROKEN's "Life. Love. Regret." LP (New Age, PO Box 5213, Huntington Beach. CA 92615) and "At Both Ends," the first full length by UNDERTOW (Excursion, PO Box 20224, Seattle, WA 98102). Not much to say except that they're two tremendous albums that hit harder than an airplane on the White House lawn. GET 'EM!

Keeping with the theme, Japan's HALF LIFE have a split EP out. They fill their side with a groovy moshcore number that lasts a tad too long. America's own IN/HUMANITY occupy the flip side and manage to steal the show. Downtuned, plodding dirgecore with sinister, semi-whispered vocals. Sounds almost EYEHATEGODish at times. (HG Fact, 401 Hongo-M, 2-36-2 Yayoi Cho, Nakano, Tokyo, 164 Japan)

SOB have changed their style to fit nicely into this column. They've still got one foot planted firmly in the death/grind arena but their new found heavy guitar and vocal style is testimony to BIOHAZARD's tour of Japan. I know some folks who weren't too impressed by the changes but I think they work well and save "Vicious World" from being just another death metal release. (Toys Factory, Japan)

AGATHOCLES have been slightly busier than usual. Their new CD, "Black Clouds Determinate" actually features sixteen long-awaited, new studio tracks. They also throw on fourteen live tracks to fill up the extra space. It's a manic blend of death and grind that doesn't disappoint (Cyber Music, PO Box 2, NL-7050 AA, Varsseveld, Holland). Two of the live songs serve as AGX's side of their split EP with NYCTOPHOBIC. I'd be lying if I said I could tell the two bands apart but there's no problem with that. I can never get enough mincecore. (Lull, c/o Milan Fuchs, Dubliner Srabe 21, 67069 Ludwigshafen, Germany)

From now on I'm not mentioning tapes of any sort because I basically don't like them and I've got enough to review as it is. However, since I didn't mention this before, I will stick my neck out for TIMESCAPE ZERO. They sent an advance cassette of their new LP, "Born With The Fear Of Dreaming," and it really cooks. Extra meaty, CRO-MAGS meets SICK OF IT ALL-type hardcore with a better caliber of lyrics. I'll be keeping my eyes out for the vinyl. (Feast Of Hate & Fear, PO Box 820407, South Florida, FL 33082-0407).

BRUCE
ROEHRS

GREETINGS FROM THE TRENCHES!

So you want to fuck shit up? Nominate the STITCHES from Vinyl Dog Records in Huntington Beach, California. This is the real raw, dirty punk that your mom tried to insulate you from. This is fast, plenty-snotty punk, tinged with bad attitude. If the DEVIL DOGS mutated with 1979 riot squad sneering punk, you might have a notion of what this was about.

The STITCHES have a severely damaged cut on "Punk Music, You Know That It's a Product And Products Are To Be Consumed" compilation with UXA and Corrupted Ideals. The STITCHES cut, "I Just Wanna Fuck," is the strongest on this record, with UXA recycling a song from 1981. Corrupted Ideals covers "Telephone Numbers", done better by the UK Subs in 1977.

GAUNT came to town. GAUNT kicked tushy. Jerry and his cronies trotted out some of the songs from the new Thrill Jockey 12" "Sob Story" the record, as you might expect is very good. Live, this band always gives their heartfelt best. We're looking forward to a full length LP soon.

Remember those amazing NEW BOMB TURKS? They're back in your face with a new Sympathy picture disc 45. Both "(Gotta Gotta) Sinking Feeling" and "Feel It" are very good standard fare. Punk-out Ohio style.

The RIP OFFS have a record out now. The LP conveys much of their on-stage vitality. Two tracks of interest are "Ugly" by Lowery/S. White and "She Said Yeah" by Jon Von. Don't miss the cool LURKERS cover "Shadow". Look for the RIP OFFS live on their mini world tour. Live blue-collar punk rock for you working stiffs.

Hey! Out of the shards of the NIT-WITS a squealing phoenix has risen. Jesse has a band called TICKLE, who are even more exciting than their name implies. Their live show is very good. Hopefully we'll get some vinyl out of TICKLE real soon.

Those infamous bible school dropouts COCKNOOSE have released a German split LP with CONQUERER WORM. It includes some of the hits from the Laceration and Baloney Shrapnel singles. "Alcohol Burnin' Man" and "Fuck You Die" are from "The Greatest Band of the 20th Century" single. "Treasure Chest" and "All American Boys" are from the "Pain From the Prairie" single. Also included are "I Wanna Fuck Myself" and "Dogshit" by Mr G.G. Allin. Some strong stanky shit.

The CONQUERER WORM side consists of Jeff Clayton of ANTISEEN fame with P. Irwin & M. Schuppe on guitars, K. Marshall on bass & B. Minde on drums. The good ol' boys are covering five Simon Stokes songs that go way deep to the root of the thing. Pig Champion helps on one tune. This must be listened to more than once to fully appreciate the folke-punke charme. Expect more WORM in the future.

The GEEZERS, those cretins form Chicago, have unleashed their 3rd salvo of fucked-up punk music. This single has novelty bit on side A called "Chicken Tonight" which you could grow weary of almost immediately. But on the flip, the boys get down to what they do best—fast, loud, rip-it-up punk rock—not unlike the DERELICTS doing "Sharon Needles".

The old school won't lie down & play dead. The VARUKERS, those merry wankers from England, come at you full speed ahead with a new EP called "Nothing's Changed". It's powerful stuff from these seasoned veterans.

UNBORN-SF from Finland advise you to "Bugger Off" on their new EP. Listen to "Honeymoon In Hell," it rings true: all is not well.

OI POLLOI has a tasty split EP out with BLOWNAPART BASTARDS on the flip. Now here's a band that has consistently espoused clear thinking and venomous politics. "Victim Of a Gas Attack" and "Right To Choose" do not disappoint. Wake up! Smell the napalm in the morning air.

Crust War records presents a brutal slice for your certain doom. It's called "Speed Noise Hardcore Rags" by GLOOM and it is truly ruthless shit. These Japanese fellows are surprisingly melodic amidst all the chaos and ground-up sinews. Listen and weep.

The most disturbing record of late would be SOCIETY GANG RAPE doing "More Dead Than Alive". These blokes have some gut-wrenching lyrics opposing vivisection. It's strong Swedish hard-core. No quarter asked, none given.

BLANKS 77 continue their ascention to the Throne of Thrash. These rascals from Hillside, NJ bill themselves as "total fucking pogo punk," and that is most succinct. The recent split on Vandal Children with FORKLIFT is good and punk.

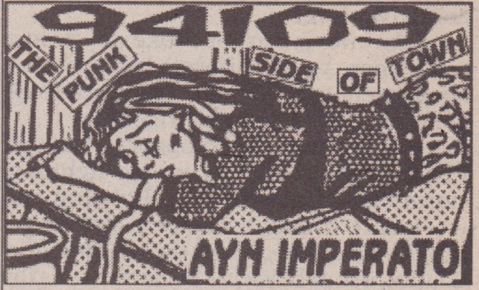
Out of the garage and into the dumpster, you have KING LOUIE THE 69th & THE HARAHAN CRACK COMBO. Goner Records presents these ill-fated hillbillies complete with scabs all over their ears form playing this raspy country-punk boogie trash. Listen to "Jailbait" and "Little Girl". Expect to see these bad humans in line next to you're in Hades.

Seattle's SICK &WRONG are up to no good again. After many hours of counseling these miscreants persist in playing punk-rock with extremely low moral content. SICK &WRONG still don't know that this fast, loud rowdy punk crap infects the children, our leaders of tomorrow. Next thing you know, the kids will be drinking beer and dancing in the punk rock club. For shame! This new installment is on 8-Van Records, PO Box 40687, Alb., NM 87196 with Sick & Wrong doing "Knife" on one side and those fun Statics doin' "Jellystone National Park" on the flip. Check it out.

An important connection for hard-to-find German LP compilations has come to light this year: Weser (Am Fuchsberg 2, 2800 Bremen, Germany). Some examples include "Berlin Punk Sampler '81-'86" with VORKRIEGSJUGEND from '83 and "Desperados, Dortmund Sampler" '78-'92 with the CLOX from '79 and VOLXEMPFANGERfrom '81. Good for an overview of this era of German punk.

Oh ye of little faith! Just when you had lost faith in Dionysus Records they come slammin' back. First TEENGENERATE last month, now a brand spankin' new 10" by the SEA MONKEYS called "Pizzaface". This fucker starts off good and gets better as it progresses. It has some pop-punk sensibilities but doesn't languish there. It grows more forceful with each moment. "I Wanna Be A Kennedy" is fully engorged punk rock. Bye-bye RAMONES, hello SEA MONKEYS!

See ya' round!



I was getting so restless I had to escape and get away. And not just away, but far, far away, like to New York or Spain, Holland, Greece or Thailand, Indonesia, Africa or Heaven. Somewhere that did not resemble the Bay Area. But all I had was a full tank of gas and some time to kill. So I went on down to New Orleans, the magical city of ghosts, jazz, muggy nights, voodoo, sex and history. And took my lover with me.

It was a year ago this fall, and like all road trips do (mine anyway), this one started out headed for Disaster 101. The car was sputtering before we hit any freeway at all. And we were so late getting started the sun was already going down by the time we left Oakland. The reason we left from Oakland instead of San Francisco was because Mike forgot some stuff at his house so we had to go back there to get it during rush hour. Not fun. And while we were there I figured I would pick up some *Andromeda Press* stickers that were finished at *Punks With Presses* 'cause I wanted to plaster 'um up and down the south.

By highway 99, our water jug had spilled, conveniently all over all 1000 stickers so I spent the next 50 miles flattening them out and holding them out the car window to dry, so if you get one that looks a little wrinkled and weird, you'll know why. Those stickers saw a lot of miles, but anyways, I plastered those warped stickers all along the south and back so I got my job done after all.

Anyways, our little black car broke down twice between Mojave and Phoenix. But we always got it moving again. And somewhere between there I looked out the window thinking how much I love the freedom on the road and all the endless space. I felt like my heart had opened up a hundred miles wide. I didn't care about the little fiascos like the car dying and forgetting things. It was just about flying along at 85+ miles an hour feeling free.

I thought about how so many punks wanna be like Jack Kerouac because he was so free and cool and traveled through the country like a million times and then wrote books about it. It's funny how some things like that are timeless - the lust for traveling and seeing new people, places and adventures.

Anyways, our car broke down once somewhere on a California highway and again later near a bunch of Joshua trees. So we were a day late into Arizona.

The next night, on our way through Phoenix, there was an insane lightning storm complete with flash flooding and we totally thought we were gonna get caught in a flood and drown and die, floating in our black car because it was the fucking Niagra Falls raining down on our window, like sheets of water draping our car. So we huddled inside, creeping along with our tiny, flimsy windshield wipers helplessly pushing 50 gallons of water off the window, and praying that we were still on the road and not driving through someone's back yard.

It was really kool though, besides the sketchyness of it all because there was lightning like a lazar show all along the sky. Like sudden electric snakes snapping at the houses and the ground. It was fantastic. And our vision of it was all watery and twisted through the car window.

In addition to all this, the main road was completely flooded and there were policemen in orange ponchos everywhere directing people around a 10 block square which was totally flooded like a lake. Of course that was the road we needed to take, so we got totally, completely, utterly lost. But after about a hundred detours and wrong directions from wet, crabby cops in orange slickers, we finally make it to Mike's (different Mike) house where we were staying. It was so incredible to be cozy and warm and safe and dry and we even got to sleep in a fold-out bed. And the next day Mike's mom was so kool to us she make us salads and biscuits and gave us directions to the freeway. It made me miss my mom.

On the way to the freeway we passed the area that was flooded from the night before. It was still flooded in parts and there was this park that was like a gigantic, green swimming pool from the rain, with the very tippy tops of palm trees poking out of the water. It looked very surreal, like a Salvador Dali painting.

Next we were off to Austin. The only thing we didn't plan for was for our car to break down like a hundred times trying to get halfway across Texas. Well, actually Mike had planned for it. When we were back in San Francisco looking at the map of the whole country, he told me, "And we'll spend a few days broken down in Texas. You *always* break down a few times in Texas. *Always*." I laughed and told him he was just being pessimistic. But he was the one laughing and pointing at the car yelling, "See! See!" when our car overheated in the 100 + degrees weather and wouldn't start, practically as soon as we crossed into the Texas border.

We were stopped in front of a tiny grocery/gas station. The guy who owned and ran the station let us sit on his back dirt porch area with tables and chairs and gave us root beers while we waited for our car to cool down. It was real nice sitting in the shade in the Texas desert day. You could see Mexico down across the land and in the shade you could almost feel a breeze picking up, even if it was a 90 degree breeze- sometimes you gotta take what you get.

After a while we thanked the guy and left, only to brake down for a different reason about 4 hours later. Somehow we pushed on through the night.

The next day we drove for a coupla hours and when we stopped to get something to drink & went to get back on the road, the car just wouldn't start. We thought it had just overheated again and we waited & waited & waited & when it started to get dark we were frustrated and had no place to go and we were miles and miles from the nearest big town. We couldn't stay in front of the store because they were already looking at us funny and sizing up our piercings, funny hair and tattoos after the *first* hour. We were tired and pretty smelly so we bought a bunch of beer and called a tow truck & got towed to the closest motel which happened to be "The Flying W Motor Lodge" which was a rad cheezy dive that gave out free postcards with pictures of the motel on them. Plus it had a killer name, not to mention a bed and (sigh) a shower. Seeing a shower is like seeing God after slowly roasting for 4 days in a sweltering, black car in Texas.

That night we just kicked it and drank and did lots of stupid, bored things like playing loud punk music, jumping off the bed and having pillow fights. Things so far had been crazy but we still had each other and a shower and our little grumpy black car.

(Continued next month...)

10 9 8 7 6 5 4 3 2 1 0

C-O-U-N-T-D-O-W-N TO THE MILLENNIUM

John J. Kohut

Where the white buffalo roams, just a balloon folks - now move along!, pass me a leg, will ya?, killer opera, new age home games, he's an ape man too, Russian barter news, cat-tossing, Hoovers rule!, ice phallus melts, Area 51 update, our man Vlad, and so much more..........Hello, operator? Get me Susquehanna 2222, and hurry!!!!!

Come together

On August 20 a white female buffalo calf was born on Dave and Valerie Heider's buffalo farm in Janesville, Wisconsin. The birth was viewed by many Native Americans, particularly those of the Cheyenne, Oneida, and Sioux tribes, as the fulfillment of an ancient prophecy. "The legend is she (the calf) would return and unify the nations of the four colors: the black, red, yellow and white," said Floyd Hand, a Sioux medicine man. "The idea that this sign comes in the seventh generation, today, we believe is a sign that (there) really is a rebirth of spirituality," said Arvol Looking Horse, a Cheyenne River Sioux. According to the American Bison Association, the last known albino buffalo was born in 1933.

On August 7th and 23rd, strange small blobs of clear, gelatinous goo were left behind after rain showers in Oakville, Washington. The blobs, about half the size of a grain of rice, were detected by Sunny Barclift, on and around her home. Following the first blob fall, Barclift, her mother and a friend all had to be taken to the hospital for treatment of nausea and dizziness after touching the stuff. Dr. David Little, who treated Barclift's mother, said that when a lab technician looked at a blob under a microscope "he found human white cells in it." A spokesperson for the Federal Aviation Administration said, "We don't know what it is or where it came from." Barclift has convinced the Washington Department of Ecology to test the blobs. A National Weather Service employee in the same area received a call in early August from a man who said that hot, metallic particles falling from the sky had burned holes in a trampoline.

Oh, uh,........OK

On September 8th the U.S. Air Force announced that the famous wreckage discovered in 1947 in Roswell, New Mexico, [long thought by UFO researchers to be the remains of a crashed saucer] was from a test balloon launched as part of the top secret "Project Mogul;" an effort to use balloons to monitor the Soviet nuclear program. The Air Force acknowledged that it lied in 1947 when it said it was simply a weather balloon. The announcement also declared, "This report is intended to stand as the final Air Force response," to Roswell questions. The General Accounting Office is still working on a report on the subject at the request of U.S. Rep. Steve Schiff (R., N.M.).

Szechuan or Hunan?

The new book "China Wakes" by Nicholas Kristof and Sheryl WuDunn, reveals that China's Communist Party served the flesh of "class enemies" at government cafeterias during the Cultural Revolution. The book claims that thousands dined on the meat and that the cafeterias openly displayed some corpses hanging from meat hooks. "At some high schools, students butchered and roasted their teachers and principals in the school courtyard ... to celebrate a triumph over 'counterrevolutionaries,'" the authors said.

Preparing for an open-air concert of Wagner's *Tannhauser* in Copenhagen, the Royal Theater conducted a rehearsal with the loudspeakers set at full volume. Three hundred yards away, a rare African okapi at the Copenhagen Zoo began to hyperventilate, dropped to the floor of its cage and died. The Zoo charged that the stress of the loud music killed the animal. At the time the performers were trying out their high notes in sound tests.

Behind closed doors.....

In Boulder, Colorado, this summer a 21-year-old man accidentally shot his roommate, another 21-year-old man, in the shoulder with a .40 caliber semi-automatic handgun. The shooter said that he and his roommate were practicing drawing their guns and pointing them at each other when the shooting occurred. The victim concurred that they practiced drawing their guns "every once in a while" but said that they didn't normally point them at each other.

We'll get back to you in 13 years

George and Tina Rollason of York, Pennsylvania, named their daughter, born on July 20, "Atheist Evolution Rollason." Said George, "There's so many people named Christian, or Christine. This is just one person named Atheist. What the heck's the difference?"

The Yarensky logging company in far northern Russia, announced that since it was short of cash, it would pay its lumberjacks their salaries in tampons this year. According to Tar-Tass news agency, the company obtained a consignment of tampons in exchange for its own products. With shortages in delivering cash to some regions of the country, bartering is a growing trend in Russia.

Since June at least 43 cats and dogs have been thrown from the windows of moving cars along Israeli highways. Lev L'chai, an animal protection agency, said that the owners are deliberately discarding pets onto busy highways in an attempt to leave the animals confused about finding their way back home. Many of the pets are immediately hit by other vehicles and killed. The agency pointed to the eight-lane coastal highway from Tel Aviv north as the scene of many of the incidents.

Brainiac Lives!

In late August a man near Harrisburg, Pennsylvania, decided to siphon gasoline from his car using a shop vacuum. A spark from the vacuum ignited the gas, sending flames 30 feet into the air. The resulting fire destroyed the car and the man's newly renovated $200,000 home. Neighbors said that he was preparing to trade in the automobile.

The Missouri Attorney General's office discovered that an investigator hired by the Secretary of State's office to crack down on chain letters and other such scams was himself using an office computer to develop a chain-letter scam of his own. Attorney General Jeremiah W. Nixon said that while the investigator was looking into one chain letter operation, he "decided that it looked good."

Don't tell Charleton Heston about this

A group of scientists are urging the United Nations to adopt the U.N. Declaration on Great Apes, a move that would guarantee their right to life, protection of individual liberty and freedom from torture. Primates, including gorillas, chimpanzees and orangutans, could only be killed in self-defense and those detaining or torturing such animals could be prosecuted. "The great apes need respect. This recognizes them as nonhuman persons who are not property but individuals in their own right," said Peter Singer, an English philosophy professor in Australia who is the brainchild of the campaign.

British artist Michael Rundell's latest work consists of vials of smallpox, polio, rabies, herpes, yellow fever, and two strains of influenza, each frozen in pink embalming fluid and arranged on plinths in the Museum of Ethnography in St. Petersburg, Russia. The display in under armed guard by Russian soldiers. The other part of the art work consists of a maze of clothes arranged in the form of the DNA helix. Those wishing to take part in the exhibit must first sign a form stating that they understand the inherent danger of the exhibit and then are allowed to find their way through the maze. According to Rundell, "The maze demonstrates that at the center of life is the kernel of death - the seed of destruction. From the balcony above you can look down on the people moving around like living molecules, but at the very center are the viruses which have the ability to destroy us all."

Temperatures ruined a pilgrimage of 45,000 Hindus to a 13,000-foot Himalayan mountain in Kashmir in August. Traditionally the faithful gather at the summit to worship the Lord Shiva before the "Shiva Lingam," a five-foot high ice stalagmite standing in the shape of a phallus. With high temperatures there this summer, the phallus melted a week before the beginning of the pilgrimage. A Hindu priest said that it was a bad omen.

The Department of Energy has detected "dozens of potential safety problems" in its methods of storing and handling plutonium. DOE investigators found 300 "vulnerabilities" at 13 sites nationwide. In some cases "obsolete" plutonium storage containers "have bulged from internal pressure." According to internal DOE documents, 14 cases were judged to have serious repercussions and were "likely to occur within two years."

The final report of the California Department of Health Services concerning the February incident at which hospital personnel in Riverside fell ill after smelling an odor from a sick woman in the "mystery fumes" case, has concluded that the emergency room attendants were probably the victims of mass hysteria. The report also said that some of the staff may have been exposed to something that made them ill and that others reacted to the "stressful situation."

Dutch crime expert Jan van Dyk of Leyden University, said that his study of more than 40 countries reveals that beer-drinking nations have more assaults and domestic violence than countries where wine is preferred. Van Dyk found that beer-drinking nations such as Germany, the Netherlands, England, Canada and Australia are at one end of the violence spectrum while Italy, Greece, Spain, and France, all wine-consuming countries, are at the other.

A lawsuit filed by Jonathan Turley, director of the pro bono Environmental Crimes Project at the George Washington University National Law Center, charges that the federal government and its contractors used the secrecy surrounding the Area 51 air base in Nevada to hide the illegal disposal of hazardous waste at the facility. The suit claims that workers violated environmental laws by burning hazardous wastes in open trenches. The military denies the existence of the base.

A Los Angeles book dealer is selling a limited number of copies of the horror novel "Drawing Blood" by Poppy Z. Brite for $600 a piece because they smell of burnt flesh. The books survived a fire at a mail services company started by a man with a molotov cocktail who died in the blaze. The bookseller said that the smell of burnt human flesh "does have that sickeningly sweet pork-like aroma." He plans to give any profits to the owners of the mail service store. At press time he sold two copies.

Our man Vlad.....
Ultranationalist Russian leader Vladimir Zhirinovsky announced his plan to deal with the declining Russian birthrate. According to a press release from his Liberal Democratic Party of Russia, he will personally father a child in each region of the country during 1995. The party will be making "appropriate monetary allocations" in its 1995 budget to deal with the costs of the plan.

Kohut's latest book, Rock Talk, co-authored with his brother Joe, and published by Faber & Faber, is available in most bookstores. Please send all corroborating evidence from your town's newspaper (with the paper's name and the date the article appeared please) to me at: CTTM, P.O. Bob 25682, Washington, DC 20007

HEY HO LET'S GO! WITH CHRISTEEN

"Home James!"

Well, I tried to live without a car, I really did. I thought it was the economically feasible thing to do, ya know? But after a year of walking, busing and cabbing to shows, not to mention the fact that I work 4 nights a week till 10 or 11 pm, I AM BEAT!!!!!

It's really ridiculous, ya know? This town is constantly bitching about the amount of cars that invade the City on any given night and yet they provide no incentive to do otherwise. When was the last time you saw a bike rack on Muni? Or a when was the last time you saw a place to lock your bike up in front of your favorite bar? When was the first time you saw one? Never????!! Welcome to San Francisco, home of 250 dollar parking tickets and no alternatives.

I, like most brats born and raised here, never figured this out till I spent the last year and 1/2 careless and clueless. The only public transportation that does provide bike racks, for example, is BART, which stops running at 12:20AM, about the same time my favorite bands are hitting the stage. As far as catching Muni to a show——forget it. Unless you leave at least 1 to 2 hours ahead of your planned arrival time, plan on being late. Muni schedules seem to be nonexistent on most routes after 10 pm.

I remember about 3 weeks ago I was dying to catch a bus to see a friend of mine's band in the lower Haight which was playing a party starting at 10:30 pm. No problem, I thought. I'll get the 27 Bryant to Market Street, then take 1 of 3 buses that run down Haight street. Obviously , I must have been delirious from overwork, if I thought for a minute I was going to get there anytime before midnight. After waiting at 6th St and Bryant for 1/2 hour in our usual summer temperatures of 50 degrees (with a windchill factor that turns Bryant Street into a the fucking Arctic Tundra at night), I decided to stop being such a wimp and walk up 6th to Market St. Of course, the fact that this was a weeknight and I had not seen one other human in the entire 30 minutes while standing on the corner was an influencing factor as well. So anyway, off I trudged to Market Street. The time? About 10:45 by now.

Up to 6th and Mission. "Hey, how ARE ya ??????" "No, I'm gonna pass on crack tonight bro, thanks anyway, but yeah, you're looking good," and on and on and on... At last, Market Street, where, count em, 3 Muni lines run to the Haight..... well, at least during the day they do.... Suffice it to say that after what seemed to be close to another half hour, it seemed like I was still getting nowhere nearer to the Haight. Besides the guy in the cheap sunglasses was really starting to annoy me. Guys in sunglasses at midnight always give me the creeps anyway and, plus, it seemed like he was eying me big-time, although I don't know how the fuck I would know that since I couldn't actually see his eyes— but shit, what can I say, I just felt him, ya know—— Of course that could've also been because of the fact that I caught his hand not once, but twice inside my backpack. (Not my pants you creeps, that's what you thought I was gonna say wasn't it?? Fooled you!!)

Anyway, I was whisked away by my friendly Muni driver at about 60 MPH and except for the new kink in my neck, everything else on seemed to be in fine shape that night. I definitely vowed, however, that the next night when Broom played at the Thirsty Swede, I would part with the 10 bucks and take a cab instead.

Which is just what I intended to do the following night when I flagged a cab cruising South of Market around 10:15. The problem was the same problem that has haunted me my entire life: poor time management (right, Tim?), the bane of the slacker generation. Since poor time management and vanity seem to go hand in hand, I decided to stop off at the house and gussy (or "hussy") myself up.

Home James, I told the cab driver, who looked more like an Abdul or Ali to me, but who insisted I call him James. Besides, it had a nice ring to it. "Home James!" as if I had thousands of dollars to spare driving around the city, going nowhere in a hurry, whereas in reality I was praying the check I had cashed an hour ago would not clear till the following week, when it was less doubtful it would bounce to high heaven. Anyway, onward I drove with James, who I was beginning to notice had a peculiar way of gripping the steering wheel so that every knuckle stood out in the dark of the cab like shiny razor blades. Did those glassy bulging eyes really belong to him as well, or was there a simple explanation, say like "hyperactive thyroid gland, for example? think, think, think, Christeen, but don't look at those eyes!!!!!

In my haste to turn away from his eyes, I looked instead at the road which was my 1st —no 2nd — mistake of the evening. (the 1st was getting in the damn cab.) Anyway, I realized that I was looking at the road at a new angle (something I'd never experienced before drug free) The cab was now on the freeway on the divider wall which separates 101 from 80, on both its passenger wheels. The real scary part however, was that good ole "James" didn't seem to have any idea that his cab was "off the road" at all. In spite of the fact that we bounced off the right retaining wall, into a lane of traffic and back across to barely missing the VW Bug behind us. James kept driving like a bat outta hell. He never even fucking noticed!!! Paranoia is a natural state for me, but I was really scared shitless this time!

"Uhh, James, my man, do you mind slowing down a little, I'd like to get there soon but not in a body bag, ya know?"

But the driver turned around and said "You no like me go fast. Ha Ha Ha! I like to go fast, you no like?? Ha ha ha!!"

Oh god, I knew I was in trouble now—a bad driver and a nut to boot. Do I proceed to tell him at that point how much I really did like bad, fast drivers, in fact I was a bad fast driver myself! Why, just last year, I was stopped for reckless driving, "driving just like him!," I exclaimed. I was trying to find some type of common ground of sanity before good ole James finally jumped ship for good. After about 5 minutes of him slowing to about 60, the cabbie was back up around the 75 to 80 range. Down Fell street we flew, through the red light at Webster, thru the red light at Divisadero, past the police car at Masonic (who was too busy eying the blonde in the Fiat to even notice that we had just knocked off the sideview mirror of some lavender hippie bus.) No matter, off it flew and so did we..... I was sure that Tom's $1.25 burrito was coming up any moment now. I really couldn't have cared less at that point. I didn't care about going home, I didn't care about seeing Broom, I didn't care about barfing my guts out all over me and this lunatic. All I cared about was: GETTING OUT NOW!

That was when things turned really bizarre. "James" began the weird quirk of rolling the passenger window down, then rolling his down, then rolling the back one up, then rolling it down, etc etc etc. then the doorlocks started. UP went the doorlocks, down went the doorlocks, with James, completely insane by now, laughing "Ha Ha Ha, you like, you like???"

Oh, God, I thought. And all I wanted to do was stop off at home and change. This is what I get for my stupid vanity, I thought. I will never ever ever let pride stand in the way of common sense again. I swear, I swear.

About this time I got a brainstorm: Divert his attention. yeah, yeah,that was the ticket. If I could just get James to calm down perhaps by talking to him (although I don't know if my talking ever actually calmed anyone down at all), he might slow down enough so that I could actually get out of this cab.

"So, " I bellowed, "driving a cab must give you a lot of freedom, huh buddy?"

"Freedom", James said solemnly "is not a good thing". "Oh God, I thought, "I am gonna die.....Groan....... Well, that didn't work. It was at this moment I was convinced that I must get out now, or this stark raving madman's face was gonna be the last I was ever gonna see.

"Listen", I said, "why don't you let me out at 2nd and Fulton? I decided I don't wanta go home after all ok??" Off we whizzed past 2nd and Fulton, past 3rd past 4th past 5th. "Oh James, hey did ya hear me? I still wanta get out OK? My voice, usually an obnoxious loud roar, was barely a squeak now. No matter, James still drove as if there was no tomorrow, and I was beginning to think there wouldn't be. About this time, James locked all the doors and rolled all the windows up. Then he locked those from the front seat.

"Excuse me, are you deaf too? I want to get off now!"

The cabbie turned at me, smiled, then......kept driving...... In those few seconds my fear turned to anger, and I decided that if I had a gun at that point, I would've shot him and not felt a thing but victory. This guy was playing with me, like a cat with a mouse, he was actually enjoying my terror, and for a moment, I felt panicked again. I had no gun, I had no knife, goddammit, I had nothing and it pissed me off so much that I could have allowed myself to become such a victim. It was this rage that at last brought me to my senses and though he tried again to blow the light at Park Presidio and Fulton, the car in front of him slowed down first. I tried to pull the lock up and get out of the car but he had locked it and the door handle wouldn't work. So I started screaming. I started screaming and banging my fists on the window, hoping someone would help or at least call the cops. I was the one who looked completely insane now, but I didn't care——they could hold me at SFG General all night if they wanted to: the thought of a Thorazine Cocktail at this point sounded pretty cool to me.

Someone did notice, thank you Jesus, and started honking their horn. Then the guy behind me started honking his. Soon there were several other cars with their horns blaring as well.

Hew realized he could go nowhere. Someone would have his license plate by now. He turned and said "gimme 20 dollars and you can get out." This guy's gaul was amazing, but I would have given him 100 dollars at that point if I had it. He unlocked the front passenger door so I had to crawl in the front seat next to him. I wanted to throw up all over him, but I was completely numb. All I did was stare at the door and look at the cross light which was turning yellow. I jerked the handle up and at that point, the light turned green. James, the mad cabbie, tried to floor it, but I jumped out and landed on the concrete sidewalk without a scratch. I remember sitting there going "I can't believe this just happened". The only thing wrong was that my palms were completely skinned. I could have cared less. I got up and ran, all the way to Stanyan, then ran till I got to Haight St.

All the people that always gave me the creeps down at Alvord Lake suddenly looked like the warmest humans on the planet. I gave the bum at the Cala Parking lot a hug then a $5.00 bill. He was happy, but I was ecstatic. When I walked into the show at the Thirsty Swede, the 1st person I ran into was a girlfriend who said, "God Christeen, you look like you've been running all night! When are you gonna spring for a car, anyway?"

"Soon," I said, "very soon", then tried to lose myself and that strange night in the smoke and the crowd in front.

MYKEL BOARD SAYS
YOU'RE WRONG!

"You mean I can't write about the naked teenage groupies on the front lawn?"

"No." says Ben.

"What about your problem removing that... er... inconveniently stuck bowling pin?"

He shakes his head.

"Can I write about your who's-got-the-biggest and who-can-do-it-more-times contest with Sam McPheeters?"

"No." he says again.

"What about the shrunken heads?" I beg. "At least let me write about the shrunken heads!!"

"Absolutely not." he says. "There are two requirements if you want to stay in my apartment. One is that you don't write ANYTHING about what goes on here, or about me or my girlfriend. The other is...."

I'm not allowed to say. I *can* tell you it doesn't hurt anymore.

I'm back from a short trip to Chicago where I went to the UNDERGROUND PRESS CONFERENCE. I met lotsa fine buckaroos there, both in and out of the conference.

I'll talk about Chicago later. I just wanted to start with that because the *teenage groupie* quote is such a good first line. Right now, lets back up a week. I'm in my New York apartment. The phone rings. It's Jennifer.

"Hey Mykel," she says, "I'm right downstairs on the corner. You know, by that bar that's in your building?"

"Sure," I tell her, "you wanna drink? I'll be right down."

"Wait," says Jennifer, "there's this new bartender down there. She's cool and fabulous-looking and she used to write for *Maximum Rock'n'Roll.*

"Great!" I answer, "I'll be right down."

"Wait," says Jennifer. "Her name is Sharon and she hates you. When Ben wrote that prank about you getting busted in the airport, she believed it. She wrote. that she'd quit writing if they let you continue on the staff."

So I go downstairs. One of the many joys of my life in New York, is the ability to take an elevator from my apartment to a bar.

I walk in the door and see the tough hispanic busboy who doubles as a bouncer. Never smiling, he watches me with cool Latino eyes and a very bad haircut.

Then there's Sharon. At about five foot two inches, she's an inch shorter than me. Her long dark hair flows like a thick river. Below her neck, she has a body. No yucky playboy figure eight— but more like sleek seven. She's got a stained glass window tattooed on her arm. She's a Jewess, so I ask her about it.

"It's a Chigall window." She says, "He was a Jew."

She's got cheery eyes and a smile. She's funny and smart. Treating me like an old friend, she buys me a Bud from her tip money. A fine sexy non-shiksa who buys me drinks, could I ask for anything more?

"I really like tall blonde men," she says. "Big guys, with muscles."

What a strange coincidence? Whenever I find myself with an unwanted erection for someone, I pretend they say those very words. Instant droop.

Despite the droop, I decide to visit the bar a few night later to do some serious drinking and talking.

We talk about Jews and stereotypes. I say that stereotypes don't come from nowhere. They've got foundations in reality. Jews DO tend to be cheap. We come from a history of poverty and insecurity. The historical mentality lags behind the external reality.

Besides being cheap, Jews are defensive. We see attacks in the mildest passing statements. Every innocent remark is a threat. Events like the recent anti-Jewish bombing in Argentina, continually feed our paranoia.

I suggest to Sharon that many Jews actually like these events. They bring Jews together; unity in the face of a threat.

Sharon calls me *self-hating*.

[Note 1: My first choice in names for an all-Jewish band is THE CHRIST KILLERS. My second is THE SELF-HATERS.]

[Note 2: Sharon tells me there IS a band called THE SELF-HATERS. And yes, they're Jews.]

A few nights later, I'm sitting at the same bar. Sharon tells me about Heather. Heather's a tit-wiggler at *The Babydoll Lounge*, the best topless bar in The City.

I tell Sharon, I'm anxious to meet this girl and right then— like in a movie— in she bounces. (Well, it wasn't really right then, like in a movie. It was more like three beers later.)

Heather girl comes in with her boyfriend. She has squeezed her nippled bulges under a leather vest cut low enough to relieve the burden of imagination. Her round face and rounder butt complete her sphericality.

The boyfriend, ironically named Dylan, is a tallish blond guy with shoulders out to here and a chin out to there. Sharon meets him for the first time. When she sees this Aryan lug, the thump of her heart pushes itself into a third bulge between her breasts.

The guy doesn't interest me, but Sharon's interest in him, does.

He joins our conversation, by this time focused on *human rights*.

"There are no human rights," says the big blond guy. He smashes his right fist into his left palm. "Power is the only right. You take what you can get. Fuck anybody who gets in your way."

"This guy's a fascist." I don't say, for fear of getting hurt.

"That's how I run my life!" he says. "Somebody comes up to me on the street.... If I don't like his looks.... Pow!" He bangs his hand down on the bar. "Hit first and ask questions later. Especially street people. Just hit 'em."

"Don't you think that's a bit...er...extreme?" I ask. "What if the guy just wanted directions or something?"

"Fuck 'im" says the big blond.

During the conversation my eyes ping pong from the guy to Sharon. She sits in rapt attention; nodding her agreement to every mal mot that escapes his throat. I'm getting madder and madder. Here's a sexy Jewess, carried away by this guy who in another time and place would've put her in an oven.

"Look," I tell him, "these people who live on the street have more integrity than you'll ever have."

"Mykel, you sound like an anarchist," Sharon says.

An anarchist!? The final insult! I down my beer, stagger to the door and leave.

Never one to let politics get in the way of friendship— especially friendship with someone smart and provocative as a Catholic Girl's School uniform, I'm back in the bar the next night.

I'm working over my new *looks-make-the-theory* theory. It turns out to be wrong.

In it's formative stages it says: People— especially girls— change their opinions to match those attract them. They do this even if those opinions are destructive to themselves.

Later that night, comes a chance to prove the theory. This shlub walks in. He's a nice enough guy, about five six, long black hair, a mustache thicker than Sharon's hair. He sits down by the bar. His furry arms reach around Sharon's slender shoulders to hug her. His chestpelt pops black and thick over the top of his t-shirt. He wears a leather cowboy hat.

"Hi Steve" says Sharon, giving returning his over the bar hug. From this instant, the guy starts talking. He talks about his music. (He's a guitar player.) He talks about recording. He talks about being Armenian. He talks about life— and the world.

Sharon listens to him, nodding her head. Her eyes have the look of friendship, not the drooling goo goo look of love.

During his discourse, Steve mentions that he went to look at an apartment. The landlord asked for $1100 a month. Steve bargained him down to $950.

"Are you sure you're not Jewish?" I ask.

Sharon turns to me. Her friendly eyes narrow to hostile slits.

"There you go again." she said. "Don't you realize that you're just perpetuating stereotypes? You sound like a fascist."

I go into my *stereotypes don't come from nowhere* shpeel. The tension builds. Although he speaks no English, the hispanic bouncer/busboy, is suddenly aware of the change of atmosphere. His biceps tighten.

Just then Steve comes over to me. He puts his arm over my shoulder. His mustache tickles my ear.

"There are all kinds of people in the world." He says. "That's what makes it the world."

This is not the profundity of a Rhodes Scholar, but suddenly Sharon smiles. I smile too. The tension is diffused. The tattooed divinity is swayed by this guy. This just-a-guy. This not a lust object, not a scholar, but just a guy. There goes the Aryan theory. There goes the girls-change-according-to-sexual-attraction theory. The whole thing, blown to smithereens by a single platitude.

OK, let's leave that New York bar and go to Chicago. The scene is the first ever UNDERGROUND PRESS CONFERENCE. Ben is kind enough to put me up for a week, but I can't tell you anything else about that.

Besides the conference, this is going to be interesting because I'll have the chance to meet people I only knew via computer. Slimy, who describes himself as a 'blue-haired Oriental'; Rick, who wants to know if I'll consent to do an interview with him even though he's only fifteen; Vickie and Joel, a couple who frequent the BISEXU-L computer list. All of these people I've 'talked to.' None of them have I met.

The conference is at DePaul University. There are registration tables in the lobby of the main building. Various workshops will be held in classrooms around the modern, rather foreboding school.

At the conference is a workshop about distribution. The conversation turns to making your zine appealing to advertisers. A Russian immigrant asks, "How is this underground? Is underground only what can't be completely commercial yet?"

Despite his bad English, the guy is right.

I stand and yell, "He's right! If you have ads, at least you need morals. No music zine should ever take major label ads."

"That'd be the kiss of death," someone much better dressed than I yells back.

We shout back and forth. Most folks saying that major labels are *a necessary evil*. And that if I really wanted to discuss this point, I should have gone to the social consciousness workshop, and not the one on distribution.

At the workshop on censorship, this colored guy talks about how editors. They refuse to acknowledge that part of their job is censorship, he says. He says his point of view (against "Jewish chauvinism") has been kept out of all the major lefty publications— by the editors.

"It is not only GOVERNMENT censorship that we have to worry about." He says. He is rational and right.

So the conference was interesting and I got to meet lots of folks. The only bit of stupidity was having the giant zine displays held OUTSIDE in Chicago. They don't call it The Windy City for nothing, you know.

But, there's more to talk about. The bisexual pair: The boyfriend is Mr. Joe average. Baseball hat, t-shirts, jeans: big at the seat. The girl tips the scale at close to two hundred and fifty pounds. She's got excellent taste in clothes, though.

Slimy (aka Jon), the blue haired Oriental is the only one who goes to NATURAL BORN KILLERS with me. Even though I have four free tickets. (The movie sucked, by the way.)

Slimy interviews me for his zine. (I forgot the name.) We go into a used bookstore to do the interview. I start shaking. My skin grows hot. I feel like I'm ready to slump to the floor. I don't know why.

And Rick, the fifteen year old zine editor. He waits for me in a record store— two hours! As patient and tolerant as an Armenian hippie, he blithely browses while irresponsible me sleeps off the Mickey's Malt Liquor from the night before.

We hang out most of the rest of the day. Rick turns out to be a smart guy— so watch for his zine!

So, what's it all mean? What's the moral? The Fascist, the hippie, the human body parts Ben uses as paper weights... how do they all fit in? What does it prove?

The bisexuals? The blue-haired Oriental? The bookstore fainting. The fifteen year old waiting two hours? What's the tie in? What am I trying to prove?

I walk down Bleecker street toward CBGBs. The white bum on the corner asks me for a quarter.

"I gave you a quarter an hour ago." I tell him. "Remember? I was coming out of the subway."

"You were going in a different direction then." He says.

Get it? Sometimes there is no point. Somethings don't fit into neat little *looks-make-the-theory* theories. Sometimes our theories blind us to reality. We can't understand what doesn't match our preconceptions. Sometimes, trying to understand everything, we forget that things don't always make sense. They just happen.

Instead of seizing the moment and trying to stuff it into the envelope of preconception or ideology, we sometimes need to say, "Hmmmm, that's interesting." and be on our way—no matter which direction we came from.

ENDNOTES:

—> Ben and I had a long argument about song lyrics. He complained that NO FX twists syntax to make a rhyme. I said it's fine. Sometimes it makes funny songs funnier.

Ben disagreed. He said it's important that a song has normal word order. He'd change the meaning before he'd change the word order. Here an example of inverted word order from an ARTLESS song (*THE JOY (of Anal Sex)*):

If it's tight when it you try out
use a finger just for starts
add another, till you cry out
soon you'll lay those semen farts

Look at the first line. It says: "when it you try out," instead of "when you try it out." Do you think this kills the flow? Would it be better if I changed the meaning? How about NO FX songs? Ben says they "sound like they've been translated from French"? What do you think?

As usual, you can send your opinion, along with other letters, pornographic pictures and videos of yourself, to me at: PO Box 137, Prince St. Station, New York NY 10012. You can reach me via e-mail at mykel@wps.com.

—> *Bandname of the month dept:* I haven't heard the record, but HICKEY NECKLACE (Trumpeter Records, 5660 E. Virginia Bach Blvd (103) Norfolk VA 23502) wins the contest for best bandname of this month.

It would be good even if it weren't for the spate of incredibly bad names lately— especially straight-edge bands. It just goes to show that *lack* of alcohol makes you stupid.

—> Amy B., aka lots of stuff, where are you??? My last mailing came back F.O.E., I hope that's *Forwarding Order Expired* and not something more sinister.

—>*Record store recommendation dept:* Joey Vindictive and his sexy wife run a THE DUMMY ROOM, a really great punk record and videotape store in Chicago. Incredibly good prices, lots of really weird gore and Asian movies, and they're friendly!! Hard to believe, eh? A record store with friendly salesfolks. It's at 1622 West Grand Avenue, (at Ashaland), Chicago IL 60622. Phone: (312) 226-0678

—> At the Chicago conference, I met Dirk Freeman. He edits BATTERIES NOT INCLUDED a porn review zine that has published stuff by Ben Weasel. If I get my hand away from the baby oil long enough to write, it'll soon include me too. You can send $2 for a sample copy to: Dirk Freeman, 130 West Limerture, Yellow Springs Ohio 45387. Yellow Springs is a liberal community, so you'd better include an age statement.

-> *Double prostate pulser dept:* A Japanese double feature. See this combo if you can take it. Not porno, not a nipple in the two, but... WORK ON THE GRASS is the story of two (male) grass cutters. A professional workman and a novelist. This pair of weed whackers are so good looking and the sexual tension is so great I wanted to let loose right in my seat! And nothing happens in the entire movie! They cut the grass and go home.

Then there's DREAM GIRLS, a movie about the all-girl Japanese performing school/troupe, *Takarazuka*. Girls play all the parts, both male and female parts. Almost all their fans are girls.

The documentary goes into the school where they train. The discipline is stricter than an S&M dungeon. The student actor/esses spend most of their first two years doing nothing but cleaning the place for the older members.

Though in the actual performance, the staging between the 'male' and female parts is quite erotic, there's no mention of lesbianism. The girls— of both genders— often talk about getting married.

The best parts are the romantic live performances. The best non-sexy part is an interview with a fan. She explains why she likes the women-men of Takarazuka better than real men.

"It would be no good if a man played those parts. Only a woman knows the kind of men that women want. She can make that kind of man. A man could never be an ideal man, he's always... just a man."

—>*Last action hero dept:* Internet reports the death of Dan, former lead singer of DETOX. The word is that he was at a party where a young woman was attacked. Ignoring punk rules against being chivalrous, he tried to intervene. The attacker killed him for his efforts. The young woman, however, was unhurt.

—>*Zine of the month dept:* That's got to be OUT OF BOUNDS (PO Box 4809, Alexandria Va 22303). It has record and zine reviews, but it's also got GREAT articles from a lefty/libertarian point of view. My favorite: *Is Feminism Obsolete?* They've got some scary documentation on Bush & the CIA working with the Central American death squads. There's also a brilliant piece by Tom Frank, editor of *The Baffler*. It's a perceptive account of the packaging and sales of "rebellious youth culture." Get this one.

—> *Major label press release of the month:* This one comes from Mercury Records, for the band DOWNSET and their CD, *Anger*. Mercury sends the P.R. on the back of a postcard. They use a typewriter-style typeface for street credibility.

"This is the shit, "homies"... it doesn't come any heavier than this. Period, done deal... the messenger, is focused like a laser beam... "Anger" is brutal, way too real and honest as fuck. Mmmmm yeah! That's the first thing I think of when I think "honest as fuck." A press release from Mercury records.

SEE LIVE PUNK!

NOFX

FACE TO FACE

TEN FOOT POLE

11/02 SALT LAKE CITY, UT - CLUB DV8
11/04 DENVER, CO - GOTHIC
11/05 OMAHA, NE -CAPITOL THEATER
11/06 MADISON, WI - T.B.A.
11/07 MILWAUKEE, WI - THE RAVE
11/08 ELGIN, IL - NUMBER ONE SOUL
11/09 INDIANAPOLIS, IN - EMERSON
11/10 PITTSBURGH, PA - GRAFFITI
11/11 CLEVELAND, OH - PEABODY'S
11/12 DETROIT, MI - ST. ANDREW'S
11/13 TORONTO, ONT - R.P.M
11/14 OTTAWA, ONT - SPO-DEE O-DEE'S
11/15 MONTREAL, QUE - SPECTRUM
11/16 QUEBEC CITY, QUE - Y.M.C.A.
11/17 HALIFAX, NOVA - BIRDLAND
11/18 BOSTON, MA - THE AXIS
11/19 NEW YORK, NY - C.B.G.B.'S
11/20 TRENTON, NJ - CITY GARDENS
11/21 WASHINGTON, DC - 9:30 CLUB
11/22 HAMPTON, VA - N-SECT CLUB
11/24 TURKEY DAY
11/25 ATLANTA, GA - SOMBER REPTILE
11/26 ORLANDO, FL - THE EDGE
11/27 FT. LAUDERDALE, FL - THE EDGE
11/28 MELBOURNE, FL - ASYLUM
11/29 ST. PETERSBURG, FL - JANNUS
11/30 PENSACOLA, FL - NITE OWL
12/02 HOUSTON, TX - T.B.A
12/03 AUSTIN, TX - LIBERTY LUNCH
12/04 DALLAS, TX - T.B.A.
12/06 ALBUQUERQUE, NM - T.B.A.
12/07 TUCSON, AZ - DNTWN. PERF. CNT.

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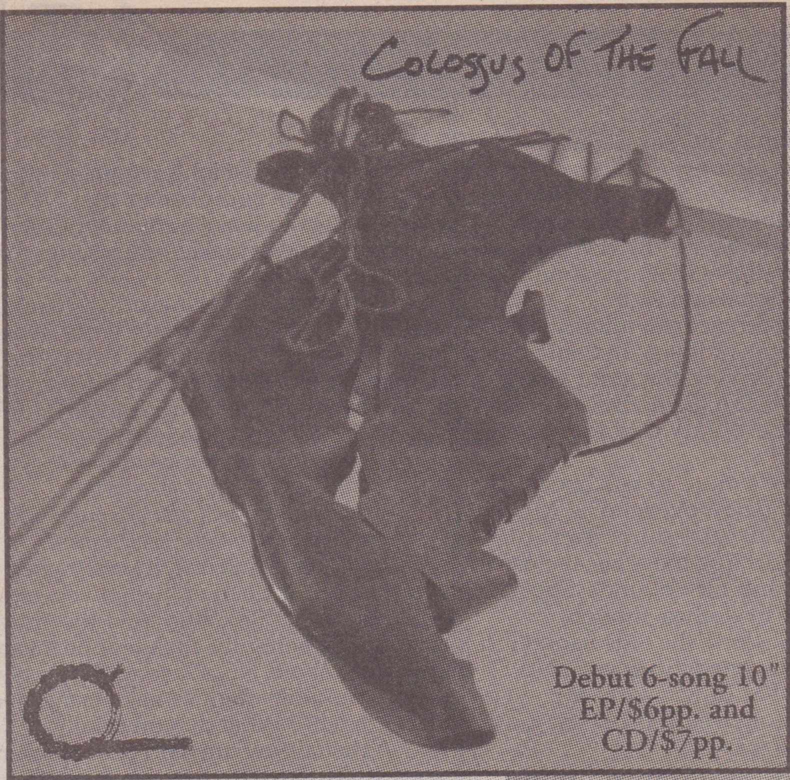

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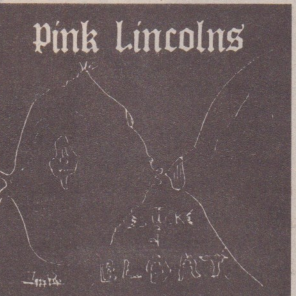

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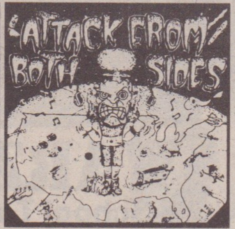

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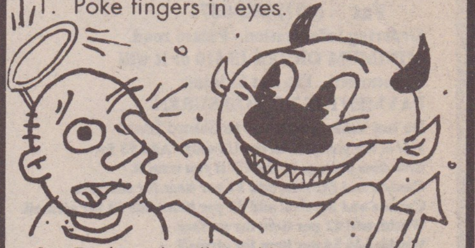
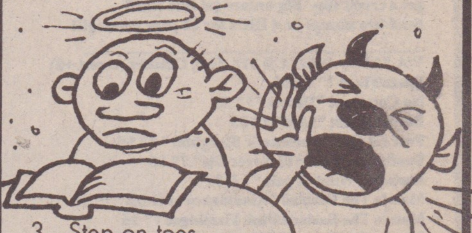
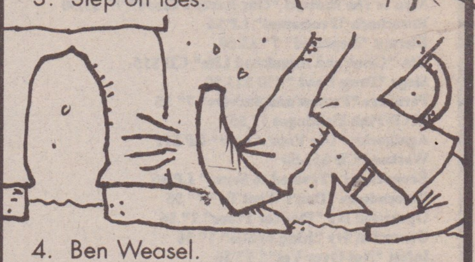


2. Exclaim loudly in libraries.



3. Step on toes.



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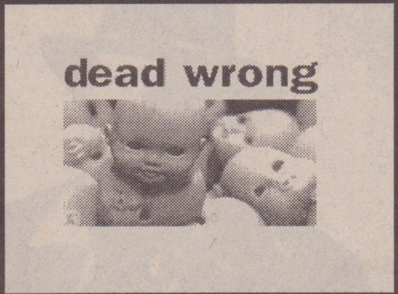

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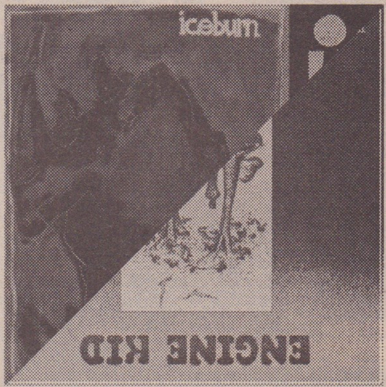

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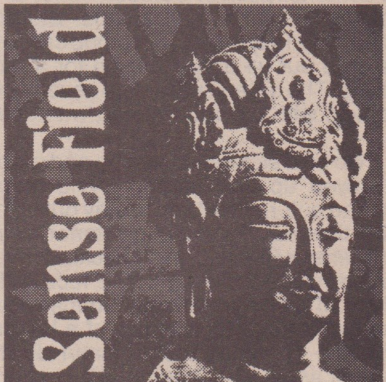

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ANTI-RACIST ON TRIAL

MIKE FREEMAN FRIEND TO NEO NAZIS?
DROP CHARG

Guess what? In Minnesota, it's legal for nazi skinheads to attack people with brass knuckles. If a racist starts swinging at you, and you defend yourself, you're looking at 10 years in the big house.

That's the law according to Hennepin County prosecutors, who have chased a young anti-racist through the courts for almost a year now. Kieran F. Knutson, 23, was one of about a hundred anti-racists who went to an anti-racist demonstration in October, 1993, at the University of Minnesota campus. Students had called the rally because a group called "U. Nazis" had put up a flyer calling for a racist gathering. The organizers asked several people to help with security; Kieran was one of them.

Two nazi skinheads, a man and a woman, showed up and started trying to pick fights. The anti-racists tried to stay out of their way, but the man, Dan Simmer, started swinging at Kieran with his brass knuckles. That's when the nazi got poked in the face with a flashlight. It didn't even slow Simmer down. He wanted to take on a crowd of a hundred anti-racists. The cops took Simmer down—hard—just as he was lunging at a woman in the anti-racist demo. The nazi went to jail. Everyone thought that would be the end of it. Everyone was wrong.

Come to find out, a month later, Kieran gets charged with two counts of felony assault! Simmer, the nazi, is walking around free. (Simmer even told the cops the brass knuckles were a paper weight and he "forgot" they were in his pocket, er, in his hand.) Kieran, astonished, voluntarily turned himself in when he heard there was a warrant out for him. That was in November, 1993. His trial has been postponed 4 times.

SURPRISE! THE COURTS ARE RACIST

Neither Kieran nor his supporters imagine that his case is unique. You got charged with a crime for no reason? The courts and the cops are making your life miserable? Whoa, that's weird. (Not.)

The system wants us to believe that it's neutral, and that justice is equal. But most folks know that prosecutions are political. Who goes to prison in Minnesota, and in the U.S.? Cops who shoot young black men in the back? Of course not. Shannon Bowles, one of the eight African-American men wrongly convicted in the unsolved 1992 killing of Minneapolis Police Officer Jerome Haaf, summed it up when he told the judge, "The only thing I did wrong was get off the bus in Minnesota and be black."

Kieran is white anti-racist. Organizing against white supremacy is his life. That's why he wants everyone to know that he doesn't think his case is special. It's typical. The cops and the prosecutors want to chill out demonstrations, and they want everyone, of every color, to know that you're not allowed to defend yourself against nazis.

AN ANTI-RACIST MOVEMENT

The incident at the University didn't pop out of nowhere. Nazis have been organizing on that campus for years, sometimes openly, sometimes quietly.

In October 1991, nazis brought sticks, mace, chains, and a dog with very big teeth to a one-sided confrontation with anti-racists, who were peacefully assembled. The nazis sent two anti-racists to the emergency room.

The next year, October 1992, nazis issued a flyer calling for an anniversary celebration of the "ass-kicking" of the anti-racists. Instead, 400 anti-racists marched, and the nazis turned themselves invisible. The reason nazis like Dan Simmer hate white anti-racists so much is because white anti-racists put the lie to everything the nazis stand for. White anti-racists like Kieran are "race traitors." Nazis like Simmer strut around covered with swastikas and ranting about "white power" and "white pride."

White anti-racists are NOT down with

Continued Page 2 Col 1

GILMAN ST. SECURITY MAN SHOT

By Chantal Heulin

On Sunday, August 14, after a Gilman show, the head of security Nondo Lopez and friend Vanessa Yava left to go to a party. They departed the party at approximately 10:00 p.m. to get beer and gas. They never returned. After getting beer at a liquor store close by, they went to a gas station on West and West Mac Arthur streets. At the gas station a man pulled up to the driveway to leave, stopped and then parked his car in front of Vanessa's Ford Escort. "I thought something was strange when the guy didn't leave. I mean you usually don't pump your gas, and then stop in front of someone else's car," Nondo said. At this point Yava had finished pumping the gas, and got into her driver's seat. They were about to return to the party when Nondo noticed the guy pointing a gun at them. "When the guy parked in front of us, I saw he was rummaging around for something. I looked away, and was laughing about something with Vanessa and when I looked up again the guy was aiming a revolver at us. I told her to duck. He then shot at the windshield. After the first shot I looked up, and made the peace sign, but this didn't work. He shot the car again just missing our heads. At that point I rolled out of the car, and ran towards the opposite driveway to the gunman. While I was running the man shot my friend in the head through the driver's side window. He then ran after me. He shot me in the leg, grazed my hip, and then shot me in the back. That was the worst injury because the bullet came through my lung, and lodged in my chest. With the last shot I was thrown to the ground, and lay there for about 20 minutes coughing up blood until the ambulance came. I thought I was going to die, and today I just value my life so much more," Nondo recounted.

Nondo also comments that the gunman drove off quite slowly from the scene, and he was able to get a good glimpse at the car, and license plate. Nondo and Vanessa were rushed to Highland Hospital where both were both operated on immediately. Vanessa was shot in the top of her skull. The bullet slid around to her left temple, and lodged between her skull and scalp. This caused bleeding in her brain which had to be drained out. Nondo was shot in the back a centimeter away from his spine. It went through his lung, and the bullet can be felt today in his right shoulder. They were both kept in ICU for three days.

Nondo and Vanessa would like to thank all the people that came to visit them while they were in hospital, the paramedics who took them to Highland Hospital, and the medical staff that saved their lives. Nondo and Vanessa both said that their speedy recovery was helped by the fact that the gunman was captured by the police.

Delano Navaro Franklin, 27 of the Peralta Apartments in Oakland, went on a 72-hour shooting spree, shooting at 16 people and wounding seven in total. One woman is being kept alive by a life support machine today due to being repeatedly shot in the head. Franklin now sits at the North County Jail apparently holding a bible and reading scriptures about the salvation and redemption of sin. He is described as a "church boy" according to his stepfather who is a pastor. But in reality Delano Navaro Franklin is a cold blooded murderer that should never be part of the outside world again.

At his first court hearing, Franklin pleaded not guilty. There is no doubt that Franklin will plead not guilty due to insanity, which means that Franklin will be sent to a psychiatric prison until he is ready to face five charges of attempted murder. The court has reason to believe that Franklin is insane due to certain comments he made as to why he shot his victims. In one incident, he said that

Continued Page 2 Col 2

RACISM From Page 1 Col 2

that kind of "pride." Kieran, for example, has spent his short life so far building solidarity with the struggles of people of color. Anti-racists want a world free of violence and injustice, and racism is one of the cornerstones of this violent, unjust system.

WORLDWIDE SOLIDARITY

Kieran's case brought a torrent of letters, faxes, and phone calls from all over the place, including Australia, Sweden, and Akron, OH. Anti-racists around the world tried pressuring County Attorney Mike Freeman to drop the bogus charges. But the ambitious hack who came into office at the same time as the Tysel Nelson cover up, and who presided over the Minnesota 8 railroad, wasn't listening to popular opinion. He was too busy running for governor.

So many people from so many places sent letters of support to Kieran because nazis, cops, and prosecutors have it in for anti-racists in Toronto, London, Hamburg, and Moscow. Immigrants and people of color are getting their houses burned down, their visas revoked, their children shot in the back, and their dignity robbed at every turn. It's not getting any nicer, folks. But you already know that.

And most likely, you also know this: Resistance works. If the bad news is that a local activist faces prison time now, the good news is that the Twin Cities have proved a difficult place for nazis to recruit. In some cities in the U.S., this Simmer character would be hanging with several crews of racists; maybe a total of a hundred swastika-wearing lunkheads cruising around, openly stomping anyone whose looks they don't like. Recently, in Washington state, nazis beat an Asian American youth to death.

It could happen here, but it hasn't yet. Demonstrations like the one last October let the world know that Twin Citians will resist the white power goons.

FREEDOM OF THE PRESS?

If you think it's weird that a dedicated anti-racist may go down for 10 years while Mister "It Was Just a Paperweight" Fascist gets off the hook, you ain't heard nothin yet. Assistant County Attorney Gemma Graham slapped a couple of subpoenas on the *Minnesota Daily*, the University of Minnesota paper, and an ex-*Daily* reporter, Jesse Rosen. Gemma wants unpublished photos of the demo, and wants to compel Jesse to testify about what he saw as a journalist covering the demo. The paper and the ex-reporter are fighting the subpoenas in the Court of Appeals, and are willing to go to the Minnesota Supreme Court.

Self-defense is self-defense. Neither photos nor testimony could be damaging to Kieran's case, because Simmer is as big as a house and at least eight witnesses saw him waving brass knuckles and acting like a slasher-movie maniac.

Just the same, Kieran's supporters are right behind Jesse and the *Daily*. Journalists are not agents of the state. (Well, they're not supposed to be, anyway.) The prosecutor, Gemma, is trying to rope journalists into her losing case, because otherwise her only witnesses are two ugly nazis. Many people are infuriated at this stunt.

The final outrage of the subpoenas is that, while this issue is tied up in appeals, Kieran's case can't go trial. Soon he'll be marking a full year under threat of prison.

THE ANTI-FASCIST DEFENSE COMMITTEE

In December 1993, an ad-hoc group pulled together to help defend Kieran. We call ourselves the Anti-Fascist Defense Committee, and we organized the international call-in and write-in campaign against Mike "I Just Wanna Be Gov" Freeman. We've also whipped up big, spirited demos in the Gov't Center and held educational forums.

Some of us are new and some of us have worked together in the past, like in the Emergency Response Network opposing the Gulf War, and the Action Coalition for Reproductive Freedom, which, in the summer of 1993, ran the anti-choice bigots of Operation Rescue out of town.

Groups that work in the AFDC include the Progressive Student Organization, Love and Rage Federation, Agitator Index, Jewish Activist Minyan, RASH/SHARP, and Anarchist Black Cross.

Supporters include: Women Against Military Madness, Up and Out of Poverty St. Paul, the Welfare Rights Committee, Minnesotans for a United Ireland, Committee Seeking Equal Justice for the Minnesota Eight, El Mexica, MeChA (MN Chapter), Fr. Eagan (Pastor of St. Joan of Arc), Dean Amundson (AIDS Activist), and Freedom Road Socialist Organization/Socialist Organizing Network.

We want to keep our sights higher than this particular railroad. Like we said above, this case isn't special. It's typical. We want to help build a broad anti-racist movement in the Twin Cities to confront the racist court system, among other things. We're fighting to keep Kieran out of prison because everyone's survival depends upon being able to defend yourself from fascist scum like Simmer. Get in touch!

SELF-DEFENSE IS NOT A CRIME

Demand all charges against Kieran be dropped! Write: County Atty Mike Freeman, C2000 Hennepin County Govt Ctr., 300 S. 6th St., Minneapolis, MN 55415, 612-348-5550; or Pete Connors, head of Adult Prosecution, same address, 612-348-5505

NONDO From Page 1 Col 3

people were bothering him, and in another incident he said people were laughing at him. Which makes us recall that Nondo and Vanessa were laughing just previous to when they were shot. However, Nondo states clearly that he was not laughing at this man.

It is obvious that Franklin had a drama going on in his head, kind of like his own bad acid trap. In his paranoid state he took Nondo and Vanessa's laughing as them laughing at them, and shot them because of it. Whether Franklin is crazy or not isn't the issue. The issue is that this mad, bible touting Christian church boy should not be allowed to walk the streets alongside you or I again, and that there may be other Christians as devout as himself who might try to cleanse our society of people who seem to make fun of them. In this situation Nondo and Vanessa could not have avoided what happened to them. It wasn't a question of being in a "bad" neighborhood or not. It was simply being in the wrong place at the wrong time. Who knows when it could be your turn to be in the wrong place at the wrong time. And who knows if you will survive!

EVICTION DEFENSE NETWORK FORMS IN SAN FRANCISCO

San Francisco's Eviction Defense Network held its first action September 14th. Protesting the ongoing efforts of landlord Susanna Shaw to raise rents and wreck rent control in the city, the group focused on the building that Shaw lives in. This building turned out to be none other than the home of MRR columnist Suzanne Bartchy who has had numerous problems with Shaw.

Shaw's list of offenses are many. She split her building in half in order to remove it from rent control. (San Francisco's' rent control laws apply to buildings larger than four units. By splitting the building in half, she now owns two 3-unit buildings.) Another tenant, Richard Sumburg, contested the loss of rent control in court and was answered by an eviction notice. Most of the Tenants we talked to spoke of the complete lack of upkeep in the building. One anonymous renter said Shaw "was to evicting what Ted Bundy was to killing, habitual and messy."

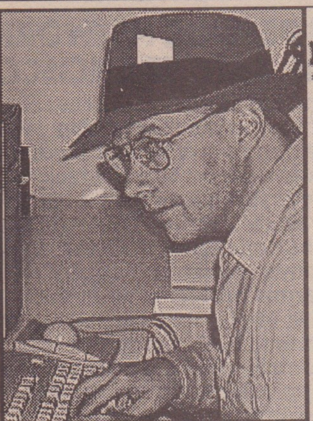
This picket was a far cry from the eviction defense efforts of past decades where it was not uncommon to see hundreds of people defending an evictee from the cops. Neighbors are much more isolated from each other these days, but the EDN hopes to inspire people to defend their right to housing. The first step is all about talk, and it was evident by watching tenants talking to passersby that the preliminary goal was accomplished. The event gained very favorable coverage in the local media.

That night the EDN walked eight blocks to the site of a newly vacant building. The tenant there had been evicted under the owner-move-in rule of the rent laws. Landlords commonly use this to rid themselves of renters who stand in the way of sale. Under this law, the owner is required to move in for a year. In this case and many others, the property went up for sale immediately.

The goal of this action was to take over the building, occupy it and demand that the owner be prosecuted and the residency be returned to its former renter. At first, that renter seemed very interested in pursuing action against the landlord. However, something changed her mind and she backed out, calling the owner "A very nice woman. What she did was perfectly fine with me." Is she a masochist ? Does she like paying rent ? We'll probably never know because she is refusing to answer phone calls.

The takeover resulted in two arrests, leaving the band of eviction defenders a little bit bewildered, but not completely defeated. One of the aims of the EDN is to impart a feeling that one can challenge the shackles of everyday life, and fight back in the most basic arena: one's housing. That point was clearly lost on the second tenant.

However, the occupants at Shaw's buildings are currently planning many forms of counterattacks. We will lick our wounds, and be back . Coming soon at an eviction near you.



LEFTY HOOLIGAN

...ALL THE NEWS THAT FITS...

FAIR ELECTIONS?.. Thanks to "Big" Bill Haywire, DJ on SF pirate Radio Libre, 103.3 FM, I was able to get a few *AP* wire stories off the InterNet on the recent Mexican elections. The August 23 story listed the following figures on electoral fraud: Out of all voting booths indelible ink was not applied to all voters in 7.38%, voters were allowed to vote even with the indelible ink obvious indicating previous voting in 8.17%, the indelible ink was found to be washable in 6.76%, giving an overall figure of 20% for multiple voting in rural areas. False voters who were still allowed to vote were discovered in about 10.16% of voting booths. As the PRI would probably say, vote early, and vote often. Even more revealing is the August 9 *AP* story about a mysterious shipment to Mexico of US and Russian riot equipment three weeks before the election, including 18 13-ton water cannons, several 17-ton Cobra riot vehicles, 23 tanks and armored vehicles, and 200 to 300 tons of war materiel (including rifles and other firearms). Seems that the PRI dominated government anticipated violence after the Aug. 21 elections. ...We don't need no stinking fair elections!...

DUH!!!... The 8-16 *SF Chronicle* mentioned that Labor Department surveys are showing that about 6% of the US workforce (7 million Americans) now hold about 15 million jobs, with the number of 3 job households on the increase due to stagnant wages. Another story in the same issue reveals that layoffs of workers is the principle reason for violence directed against managers and employers. And finally, the 8-18 issue of the *Chron* reports that the number of killings at work is on the rise, up 22% in California from 1992 to 1993. You don't have to be a goddamn rocket scientist to figure out that, if you take away somebody's job at a time when families need 2 and sometimes 3 jobs to make ends meet, people are gonna get pissed Anyone for class war?...

LET THEM EAT TOXINS... The number of minorities living near toxic waste sites is up from 25% in 1980 to 31% in 1993, according to the 8-25 *SF Chronicle*. Any Zyclon-B in those sites?...

WE ALMOST LOST L.A.... And it's too bad we didn't. The test of a nuclear powered rocket in 1965 by the Atomic Energy Commission released a radioactive cloud of nuclear material that drifted over LA. The incident was called an "'intentional accident' designed to monitor the effects of a malfunction aboard the rocket," to quote the 8-25 *Chron*, and the cloud also affected Barstow, San Bernardino and San Diego. So that explains the Beach Boys...

ARMORIES, NOT JAILS... The California Assembly passed a bill the day before the story in the 8-25 *Chron* (two bills as of 9-6 *Chron*) which would allow the use of National Guard armories as homeless shelters year round, instead of just in wintertime, as it now stands. Governor Wilson doesn't like it, and is expected to veto it. He says its because he doesn't want the armories to become permanent shelters. Given that many of the homeless are Vietnam-era veterans, perhaps the Gov fears that they could appropriate some of those armaments and maybe march on Sacramento...

THE NOT-SO-GOLDEN STATE... "Book-banning thrives in America, and California leads the nation in censorship attempts," to quote the 8-31 *Chronicle*. Forty-three instances out of a total 462 nationwide last year, according to People for the American Way. Sexual content, objectional language and religion were the reasons most often given, with most of the attempts coming from the right. Such racy, radical volumes as Salinger's "The Catcher in the Rye" and Steinbeck's "Of Mice and Men" were frequent targets. You can bet no one's trying to ban Rush Limbaugh's books...

HOOLIGAN TALK ON CRIME... The country is going down the toilet.

Society's safety net is overburdened, not merely by the poor and indigent, but also by cheats and scam artists out to get something for nothing. Many on the dole are racial and ethnic minorities who whine about being oppressed, even while the government guarantees them a quota of position and power. Crime is rampant, people aren't safe in the streets, and an underground economy in drugs, sex and all manner of contraband flourishes. The poorly educated youth at best are indolent and at worst are violent juvenile delinquents. The workers are lazy, slipshod, often intoxicated and frequently absent from work.

Someone stands up after this description and calmly states that all of the above problems are caused by society itself. The inequities and inequalities fostered by the political and economic system produce disrespect, misery, poverty, crime, intolerance, exploitation and oppression. It's the social system that is the real problem.

Bullshit you say. Kick the bums off of welfare and make it so everyone has to work. Eliminate quotas and hire strictly on the basis of qualifications. Demand a "three strikes you're out" legal system and build more prisons. Insist that the young assume responsibility for their lives and futures. Discipline the rebellious. Fire incompetent workers. Don't blame society for social problems. Put full responsibility where it belongs, on the individual.

That same someone stands up again and says that all of your suggestions are just band aids on a cancer. It's society that is rotten. Rotten at the foundation. Overthrow the political and economic system, overturn society, completely transform all social relations. That's the only way to solve these problems.

Is that someone "Lefty" Hooligan railing against imperialist America and it's capitalist ruling class again?

Nope!

It's Rush Limbaugh castigating an accurately sketched picture of Soviet society, circa 1988.

You see, conservatives are perfectly willing to say: "Don't blame society, the government or the economy for your problems; its your failure to take responsibility for your own actions that is to blame." But when it comes to those totalitarian Communist regimes of days-gone-by (and still today), well those people are not responsible for their society's problems. It's the socialist economy, the Marxist government, the very social order that is to blame. The individuals in a Communist society have no choice. They are not free. The individual is not responsible for his or her actions, nor is he or she at fault for social problems. The Communist society is responsible, and the Communist society is to blame.

And now that the old Soviet social order has collapsed, now that capitalism and individual responsibility are being introduced into the countries of the former Soviet Union, everything is getting so much better, right?...

...Right, and I've got this collection of previously unreleased Sex Pistols recordings I'd be willing to sell you, if you believe that.

I'm not nostalgic for the bloody Communist jackboot, by any means. I'm simply not very tolerant of intellectual hypocrisy. If you insist that individual responsibility is a universal criteria, then apply it universally. Don't just blame the black welfare mother in this country for her own poverty and misery. Blame the Chinese student for getting himself shot down in Tienanmen square by the Communist government as well.

Me, I prefer a much more complex understanding of how the individual relates to society.

I live in these United States of America, same as you do Bub, and yes it appears to be rapidly flushing down the old porcelain highway. It's absurd for me to talk solely about overthrowing the state and smashing capitalism when people can't walk the streets safely. We could make our society a whole lot saner by eliminating victimless crimes; by not criminalizing folks for drug use, prostitution, consensual sex acts, gambling, etc. And yes, the individual has to be held accountable for his or her actions, but in far more creative ways than our society has done, to date.

Don't jail people who damage personal property, and don't imprison folks who injure other people. Have them make full restitution and reparation. Personally, I kind of like the idea of banishing the truly incorrigible, violently anti-social types from our midst. Unfortunately, there are no more Georgias or Australias into which we can dump our serial rapists and murderers. And, of course, there never really was, since both these penal colonies were established in lands already inhabited. Maybe we could kick all the Mormons out of Utah, or quarantine Nevada, then turn it into a no-man's-land where our society's psychopaths and sociopaths are left to range free; to survive on their own, against each other. A little crazy maybe, but no crazier than, say, the "War On Drugs" or "Three Strikes."

If you've been keeping up with the news from Alaska, limited banishment and full restitution was the sentence Tlingit tribal elders handed down to two kids who admitted to beating up and robbing a pizza delivery driver while drunk (see 9-3 *SF Chronicle*), a far more civilized punishment than the one contemplated by US justice. There are scores more ways of making this society a little more livable, some proposals obviously more realistic than others. But in the end, all of them really are band aids on a cancer. We won't come close to eliminating crime, for instance, until we socialize private property, eliminate scarcity and abolish class society. Piecemeal, patchwork solutions will never be enough. We also need social revolution. I tend to harp on revolution 'cause the rest of you are always arguing over which band aid to apply.

THE CLASS WAR, REVISITED... Hearing their own death rattle, unions are trying new tactics and strategies to organize, so says the 9-4 *SF Examiner*. One among them is organizing Labor Neighbor clubs in neighborhoods, first from union members, and then of non-union workers as well. Unfortunately, the purpose of such organizing is not to put pressure on the business and industry in these communities so much as it is to register voters, "hold politicians accountable," influence votes on propositions, etc. Need a little more militancy there, if you're gonna reverse decades of decline... Meanwhile, the 9-5 *Chronicle* business section states the obvious, that employers are very reluctant to share their profits, despite rising profits (up 20% last year), an improved labor market (unemployment down from 6.8% to 6.1%) and, so they say, an economy in recovery (is that a 12-step recovery?). Some reasons sited for why employers aren't giving up the green? The decline of organized labor and the fact that employees have become "a more docile lot." Get the hint?

IT'S THE ECONOMY, STUPID... A 9-5 report on *NPR* stated that, out of the 4 million or so jobs Clinton claims to have created, fully 20% (one in five) are temp jobs. Must be 'cause Clinton realizes he's just a temp...

BLATANT PROMOTION... Alright, my publisher insists, and it's not like other folks at MRR are shy about pushing their own stuff. I wrote a book, under my real name, G.A. Matiasz, called *End Time: Notes On The Apocalypse*, and it has been published by AK Press ($8 ppd. from AK Distribution, PO Box 40682, San Francisco, CA 94140). It's about sex, drugs, rock'n'roll, riot and revolution in the year 2007. In one part, I describe a revolution in southern Mexico led by a group called the Zapata Liberation Front, aka Zapatistas, the book having been written before and published at the beginning of the current Zapatista rebellion. Damn, if I'd only trademarked the name...

ATTENTION STORES,
distributors, and kids of all ages !!!

Greetin's, y'all! The Autumn blitz has commenced! I'ts been one month since **Lumberjack Distribution** has swung like a wreckin' ball into the corporate distribution bastards that continue to rob indie buyers and kids everywhere blind. In that time, we've been gettin' orders and positive responses from throughout the U.S. and have been returning these supportive orders with efficiency and promptness. Not only are we representing **Gravity, Gern Blandsten, Caulfield, Watermark,** and **Art Monk Construction,** but we have also picked up **Doghouse**. In addition to offering these exceptional labels, we are also distributing publications such as Simba, Punk Planet, Phlox, Spy vs. Spy, and the Dispatcher. So rest assured that Lumberjack Distribution is plowin' forward, delivering unto you some of the most happenin' H.C. to date, whether it be pressed or printed. It's all about hardwork and quality. These labels and zines have got it, and Lumberjack wants to give it. Indie buyers-lookout for that monthly catalog!

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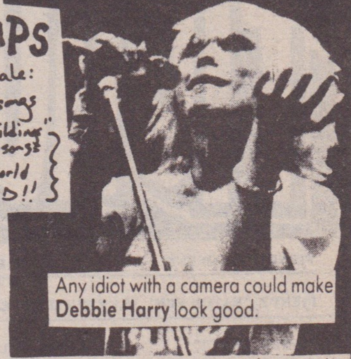
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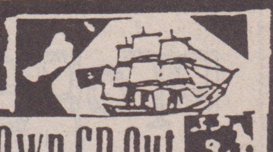

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Scene reports

Ireland

There are people in Dublin a lot more qualified and knowledgable about our local scene who should have written this but they don't seem to be bothered writing, so I'll give it a go. First things first, the best and basically only decent records shops in Dublin city are (in no particular order) Comet Records/ Crown Alley Dublin 2; Freebird Records/ 1 Eden Quay/ Dublin 1; Borderline Records/ 17 Temple Bar/ Dublin 2; and last but not least Freakout Records in Wicklow St. These are all very good shops but to in Freakout it is easier to get rare and imported stuff, and Comet is more punkier. Onto bands, of which Dublin seems to be overflowing with these days. I'll probably miss a few of them and if I do I'm sorry to those conceeeo I'm sorry to those conceoncerned, but I'll do my best. At the moment the hippest alternative/punk/ hardcore label in Dublin is Blunt Records. It's small but basically it's all we have in Dublin (It's only got 3 releases to its name) but it's relatively new and has the poohe poooooooootential to become extremely good. It's bands are: **PET LAMB** (a hardcore band with disorted vocals).Their lyrics are good but they lean more towards the heavy metal side of things than punk, as recent talk of a deal with RoadRunner Records would suggest.They have two EPs out on Blunt-Paranoid From the Neck Down and Spent. They're worth a listen. The other band on Blunt at the moment are **JOYRIDER** from Co. Armagh. They have cool, quirky little punk tunes in the **UNDERTONES** vein. They have a good 7" out onut on Blunt called Dweeb King.It's got two other songs on it as well,and is worth getting your hands on. I've heard that there is a forthcoming release on Blunt from **FEMALE HERCULES** –supposedly Blunt's first album, but thats not 100% definite. Blunt can be contacted c/o Flat 5/ 53 Gardiner Street/ Dublin 1. You should know that Blunt is owned by Andy from Therapy? and Dan Oogly, a Hot Press journalist, but don't let that put you off. Another label putting out great stuff at the moment in the classic punk mode is F.O.A.D. This is the home of **STRICHNIEN D.C.**, who recently put out a hilarious World Cup song on cassette. It can only be bought in Comet Records. **F.O.A.D** have just released a cool demo by a band called **INDECENT EXPOSURE**. Again, it's a cassette-only release and great value at £3 for 10 songs. F.O.A.D can be contacted c/o Mulligans in Hill Street, and is run by Deko ex **PARANOID VISIONS**, **HELLVISION** and now a member of **STRICHNIEN D.C.** Also try to check out **JAMJARJAIL**, who play cool noisy shit and lllllllean more towards the punky side of things. Keeping the future alive, I hope. Next onto some independant releases: Firstly is the new release on 12" by **TENSION** called So You Say. It's a mini-album, just released two weeks ago on their own label and it's graced with some great cover artwork. They could be classed as straight edge with a slight hardcore and funk slant, however,they don't sound like the Chili Peppers. They have a bright future ahead if there's any justice, and they've just supported Down By Law. Another demo which is really good although it's out quite a while is Nummer by **SPLATTERPILLAR**. It's got six wonderful hardcore blasts on cassette in the Jesus Lizard vein. They can be contacted through Matt Byrne at 129 New Cabra Rd/ Dublin 7. in 7. I'm still in mourning after hearing of the demise of **FLEXIHEAD**. They were a great band with a great future ahead of them but for reasons best known to themselves they decided to split. Anyway they released one great 7" on VoiceBoxPop records, which I'mmmm sure can still be got by writing to VoiceBoxPop records c/o The Attic/ Georges Quay. One of the best bands by a long shot ever on the Dublin scene were **WHEEL**, a copy of their session for Dave Fanning is one of my prized possessions, however they to tooooo split a while back and now their lead singer Pat is in another band called **THE MEXICAN PETS** who supported Fugazi when they came over. Luckily enough they left behind a 7" on First Strike Records in England. Get it if you can! **WORMHOLE** have a CD release on Dead Elvis Records called Chicks Dig Scars. Contact Colm O'Callaghan R.T.E/ Donnybrook/ Dublin 4 ???.They are a three piece with a 17 year old guitarist who has a cool, though expensive, gimmick. At every live gig he doesn't stop playing until all his strings are broken. Is that cool or what? Anyway they play experimental,heavy sort of Butthole Surfers shit and are well worth checking out. A band who I just saw last night and who were as tight as any band I've ever seen befor've ever seen beforeforrrrrre were **SUNBEAR**. They play sort of poppunk tunes and were very enjoyable to watch indeed; sorry I've no address but check them out if they're playing when your're in town. If you prefer your tunes like that sort of power punk, Husker Du variety, then youuu could do worse than checking out **IN MOTION** and **PUPPY LOVE BOMB. IN MOTION** have an excellent 7" out called For an Evening's Velvet Ending. It has a superbly constructed and catchy as fuck song on it called "Hollow Blow." It received quite a bit of airplaaay on the only decent music television programme we have in our fair country-No disco. Buy it. **PUPPY LOVE BOMB** are moving up in the world. They are now signed to Rough Trade. They make high quality powerp on mtv in England. They make high 4uality powerprpppoppunk, very much in the Husker Du mould. Their Not Listening EP is a good record and again worth a listen. Onto smaller things with **PARASITE**, a punky, heavy, shouty band in which I play guitar, so I won't go on for too long about us. We plan to put out a 7" soon and we put on a decent show live, so any bands reading this who'd like us to support them contact the address at the end. Two great bands who already have their demos out at the moment are **STIGMA** and **GODSUIT**. We were lucky enough to play witittttth both of them one night at The Waterfront and it was wonderful. **STIGMA** are like a cross between Bad Religion and The Pixies and have a totally original girl drummer. She has a high purple mohawk–fucking deadly! If you want to contact them write to Strange Management/ 61 Rosemount Terrace/ Kilmainham/ Dublin 8. GODSUIT would frighten the shite out of you. They have a singer who looks like your man from Pantera used to but thankfully they don't sound like them, they're more like old Rollins stuff. I I don't have their demo but it's available from the record shops listed above and I'm sure it's brilliant. Finally some bands I know little about but are well worth checking out if you're ever in Dublin. They are: **DR. SHITFACE**- who have a new demo out; **RAZORBOMB**, who recently supported **PET LAMB**; **NINE WASSIES FROM BAINNE**, who have a totally mad singer who sometimes sings in Irish; **SUBASSEMBLY**, who have music like early Sonic Youth and a singer with a weird sort of nervous twitch which has to be seen to be believed. Finally, **PERRI-COMA**, who I'm sure are good because of all the decent support slots they've got lately. Also try to see **THE IDIOTS, CROSSBREED and SWAMPSHACK**. The bands mentioned above can frequently be heard by listening to Dublin's bastions of free radio–Radioactive 99.4FM and Alice's Restaurant 107FM. You must listen to these when in Ireland. Onto venues.I won't go into these much but you can take my word for it when I say these are decent places to see good shows: Fibber Magees in Parnell Street, Barnstormers in Mary Street and Fusion nightclub in O'Connell Street. Go and visit, touring bands. So listen, thanks for reading this far (if anybody actually did) and I hope you gleaned some information from this article about our ever expanding mussic scene. I'd love to hear from anyone, anywhere in the world and you can be sure of a very long reply. Send all your weird shit to Richard Egan/ 38 Aughavannagh Rd/ Crumlin/ Dublin 12/ Ireland.

Parasite

New Orleans

SecondHand

Hello from New Orleans, the lastest in a string of Southern casino crazy cities. There's a pretty active but divided music scene here, but I'll mention everyone I can. Bands: Young, motivated punk band, **SECOND HAND** (406 Aurora Ave/ Metairie, LA 70005/ 504-835-5336) have been real busy playing numerous shows and recording a 7" for Teen Murder U.S.A. out of Memphis, TN. They put on spastic shows playing fast old school hardcore. L hardcore. LTN. They put on spastic shows playing fast old school hardcore. Louie of the **ROYAL PENDLETONS** says they're his favorite local band. **SECOND HAND**'s bassist, Jeremy Justice looks like Chris Farley of **SNL** to boot. The fabulous **ROYAL PENDLETONS** (4934 Constance Street D/ New Orleans, LA 70115) are our very own e our very own cool, garage, trash, surf, rockabilly band. They also have the most style of any New Orleans band, wearing smart suits on stage, and they have a Farfisa. Look for a single on Goner records one day. What is this New Orleans-Memphis connection? I recently recorded them at Chinklet Studios, so write em' for a tape. Louie and Mike of the **PENDLETONS** used to be in a band called the **DIRT BOYS**, who are long gone. You can get their single though. By the time the record came out they had changed their name to **KING LOUIE THE 69TH AND THE HARAHAN CRACK COMBO**. You can get the record through Goner (PO Box 40566/ Memphis, TN 38174) or at Underground Sounds a local record store (address later in this report). Matt the most Mod of the **PENDLETONS** also has a punk band on the side, but I forgot any info that I had on them. There's a band out of Rustin called **HABITUAL SEX OFFENDERS** (PO Box 1157/ Rustin, LA 71t I forgot any info that Ihad on them. There's a band out of Rustin called **HABITUAL SEX OFFENDERS** (PO Box 1157/Rustin LA 71277), who have a 7" out called Tres Homiez. If you like goofy punk rock from the small town... I'm not sure about the status of local skasters **KELLY'S HEROES** (5500 Prytania St/ New Orleans, LA 70115) they've been going through some lineup changes, but IIII think my friend the Evildopeman went to see them recently. **EVIL NURSE SHELIA** (3912 Jena St/ New Orleans LA 70125) play an acquiretly. **EVIL NURSE SHELIA** (3912 Jena St/New Orleans LA 70125) play an acquire (3912 Jena St/New Orleans LA 70125) play an acquire **BURN VERSION DELUXE** (7906 Plum St №B/ New Orleans, LA 70115) has reformed within the last year and have a LP/CD coming out late September. They rock out in a good honest way. Their bass player/singer, James Manwich also plays drums in a band with me and my roommate, Tak. We're called **HOTCHKISS** (2017 Lowerline St/ New Orleans, LA 70118). HOTCHKISS will be recording at Chinklet soon so write in Jan. for a tape. I also play in a band called **STREIGN** (2500 Manson Ave №422/ Metairie, LA 70001/ 504-887-2355) which is almost like an all-star band with people from **FALLING JANUS, SQUINT, NOBU, THE CHINESE BROTHERS, and LECTRONIMOS ID, and ZOE TURN COAT** too. Bobby of Vienna Saucedge zine says **STREIGN** sounds Ebullitiony so I'll leellitiony so I'll leullitiony so I'll leave you with that. **STREIGN** 7" out on Powernap (Houston) by Mardi Gras. If you send a letter, a tape, and some postage, maybe we'll send you studio recordings. Two **STREIGN** members (Tommy, me) are also in the **CHINESE BROTHERS**. Pop songs, you know. Write us for info. NOBU is my noise, experimental band which consists only of me now. If you like the Boredoms, then please contact me. Stu Odom formerly of Thin White Rope lives in New Orleans and Hattiesburg and is in a loud rockin' band called **STUMPGRINDERS** (PO Box 2202/ Hattiesburg, MS 39901) who have a tape coming out soon. **EYE HATE GOD** are still grinding out heavy tunes. I think they filmed a vid for Headbanger's ball. Sorry no address. I left it in New Orleans. I'm on vacation as I type I tape. **EYE HATE GOD**'s bass player was in a side project called **BROTHERHOOD OF IGNORANCE**, who may have broken up. Los Angeles transplants, **EX VOTO** (1737 3rd St/ N.O., LA 70113) are pretty big in the goth scene. They have some records and various merchandise out, so write. **MUSTANG LIGHTNING** (714 Spain/ N.O., LA 70117) are a tuff guy rockabilly band with a CD out. Other bands to check out are: **RIGID, WEEDEATER, YELOCEL, NUT, SOILENT GREEN, DR. LA LA, FALLING JANUS, MEATHOOK, FAUCET, THE NAVELS, CULT DE SADE, VOODOOre: RIGID, WEEDEATER, YELOCEL, NUT, SOILENT GREEN, DR. LA LA, FALLING JANUS, MEATHOOK, FAUCET, THE NAVELS, CULT DE SADE, VOODOO JIVE, SEMI-PRO BOWLERS, GALACTIC PROHYLACTIC, and GRAB THE LIZARD**. I apologize for having so little info on these bands but: A) Either I haven't seen/heard them or B) I left their tape and address in my apartment. Read about em' in the next scene report. If yer really interested you can contact me. I know most of em' have tapes or demos out. Radio: Tulane's radio station WTUL 91.5 (Unversity Center Basement, Tulane University/ New Orleans, LA 70118/ 504-865-5887) is the onnon-commercial alternative stationOver at LSU in Baton Rouge. Margerette does a punk show on KLSU 91.1. I don't know the time. Try calling 504-388-5911. Shows/clubs/venues: The Abstract Bookstore (1300 Magazine/ N.O., LA 70111/ 54-522-BOOK) is thee place for all ages shows. The only drawb04-522-BOOK) is thee place for all ages shows. The only drawback is that shows can only happen on the weekends. Stacy Pscenika (7634 Plum St/ N.O., LA 70881/ 504-

866-6540) puts on the the punk shows punk shows 881/ 504-866-6540) puts on the the punk shows there. Aaaah - hy the time you read this she will have moved. So try contacting one of the bands to get in touch with her. She's a Tulane student so you can even call Tulane info at 504-865-4000. All ages shows were happening at 500 Valence (that's the address/ 504-899-9274), but the heat recently came down hard. Sticky details are beyond the scope of this scene report. We all hope 500 Valence will open up again soon and there may even be a benefit show for the club and Rico the owner. If yer over 18 or 18 t of people are down on this place for having 18 and over punk shows and the ultra high stage (I've seen higher though, like Sluggo's in Pensacola). I guess that's the sacrifice to make for booze. Oh, well. To play here contact the Alcoholic Sluts. Try Johor have a fake ID you can see some of the bigger "indie" bands at the Howlin' Wolf (828 S. Peters/ N.O., LA 70130/ 504-529-2341) cool place, very intimate. Right down the street from the Abstract is the R.C. Bridge Lounge (1201 Magazine/NO LA/504-523-9190)ave. Be sure to come here if you visit. The hours are Mon-Sat noon-6pm, closed Tues, Sun noon-5pm. They also do mail and special orders. Most of the bands that I've mentioned so far have stuff for sale here. Underground Sounds is the only record store hereol place, very intimate. Right down the street from the Abstract is the R.C. Bridge Lounge (1201 Magazine/ N.O., LA/ 504-523-9190). A lo very intimate. Right down the street from the Abstract is the R.C. Bridge Lounge (1201 Magazine/NO LA/504-523-9190). A 118/ 504-865-5887) is the only non-commercial alternative station here. Check out the World of Punk radio show hosted by Brice and I and friends. Bands - send tapes, records, or CD's for airplay. friends. Bands - send tapes, records, or CD's for airplay. n (504-486-3673) or Glen (504-822-6970) Sometimes their phones might get turned off but just till they pay the bill. So keep trying. Record Stores: Underground Sounds (735 Octavia/ N.O., LA 70115/ 504-897-9030) carry everything from punk to industrial to. Record Stores: Underground Sounds (735 Octavia/ N.O., LA 70115/ 504-897-9030) carries everything from punk to industrial to new w (735 Octavia/ NO LA 70115/ 504-897-9030) carry everything from punw for the club and Rico the owner. If yer over 18 or 188 Contact Laura at the above address. Magic Bus Records (93 French Market Place/ N.O., LA/ 504-527-0530). This store is actually a bus!! Cool place to get used records at decent prices. Might be moving (driving ha ha) soon. Record Ron's (1129 Decatur St/ N.O., LA/ 504-524-9444) total variety here. If you look hard enough you may find something. I have. Rock and Roll Collectibles (1214 Decatur/ N.O., LA 70116/ 504-561-5683) good place to trade records I've found out. Swell jazz section. LA Music Factory (225 ds from him or ask him to carry you stuff. I asked some Biloxi/D'Iberville punx if they'd seen him around. Hardly. Surprise. Eddie, New Orleans misses ya. Cool bands from Mobile and Biloxi are: NO MATTER, the Gulf area version of Grimple; FRED'S TWO FEET, punk poppers with Jeff Ott Jr. singing; and CHARGE, who used to be called RETCH. Crust core all the way. Unfortunately, CHARGE is disbanding cause their guitarist who looks like a punk Ivan Lendl is going away to college. Their bassist, Jason is trying to N. Peters/ N.O., LA/ 504-523-1094) Jazz and blues here. I have seen a punk record or two. Mushroom (Broadway and Zimple right off of Tulane's campus) popular place frequented by Tulane students. Mostly big time alternative and classic rock. Huge used vinyl section that I hunt through pretty often. Kiss patches too. I just dug up the Mushroom's address (1037 Broadway/ N.O., LA 70118/504-866-6065). Labels and Distributors: Airline 61 (PO Box 1265/ Metairiels and Distributors: Airline 61 (PO BOX 1265/Metairie, LA 70005) home of the band LUMP. Sunday Driver (2017 Lowerline/ N.O., LA 70118) is a pretty new label started by my pal Matt. Releases so far include: Papas Fritas (Boston) and Lambchop (Nashville). Buy a single for $3 ppd. or 2 fer $5

Autonome Distrib that actively works with the punk scene. Sundays are usually open to free in-store appearances so long as yer not too loud. Interested?act Laura at the above address. Magic Bus Records (93 French Market Place/ N.O., LA/ 504-527-0530). This store is actualstart another hand but needs members. How bout Mike Shoeman? Sorry no addresses for these bands at press time, but if you write to me I can get you their addresses. I just don't have em now. Zines: As usual zines come and go, here are some that are currently out: Blister (5416 Story St/ N.O., LA 70115) is put out by a smart punk, classical violinist, her name is Jane. Excellent layouout: Blister (5416 Story St/ LA 70115) is put out by a smart punk, classical violinist, her name is Jane. Excellent layouout and writing. Feminism and San Rio, pretty cool. Vienna Sausage (PO Box 20440/ Baton Rouge, LA 70894) is one of the best zines around. Sci fi punk? Send a letter and a stamp to Bobby for a copy. The Aesthetics Of Proper Breathing (5416 Story St/ N.O., LA utions (PO Box 79119/ N.O., LA 70179/ 504-861-1307) mostly books and zines. Ask for George. Ed Goyetta of One Way Mailorder fame has moved to Biloxi. I'm sure there's ad somewhere here in MRR if you want to order recorhere in MRR if you want to order recor70115) - emo, clean crusty, health core zine created by Brice, Jane's roommate who sleeps in the buff. It costs un dolar. A zine that's chocked full of crazed silliness is Boonparn (2017 Lowerline/ N.O., LA 70118) done by me. There's a new issue in the works and a future Ramen issue so send in your recipes and stories. Los Carlos of SECOND HAND just put out a zine called Bitch (4116 Glendale St/ Metairie, LA 70002). I've only flipped through it so I can't say much. Find out for yerself. Cos' lik Carlos is da shit dood. Affirmation of Distrust is a new zine done by Liz, who seems to manage to make it to every show. I only have her phone number 504-891-9930. That should just about do it for now, but r 504-891-9930. That should just about do it for now, but I realize another one will have to be done soon with fresh updated ramblings. If you have any questions or need more information feel free to contact me at (2017 Lowerline St/ New Orleans, LA 70118/ 504-865-7327). See ya, Art Boonparn

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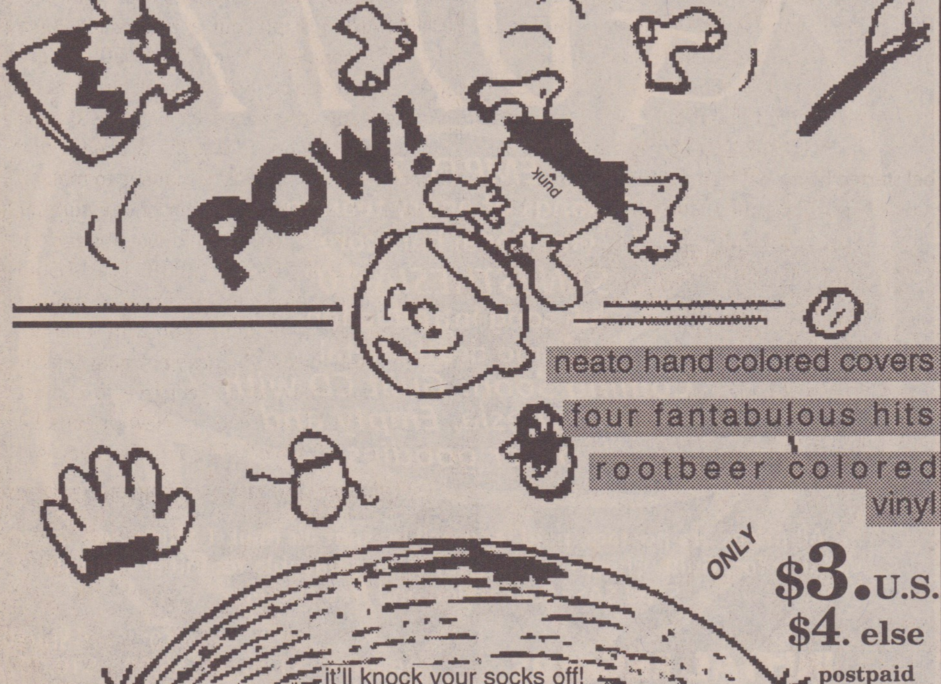

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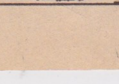

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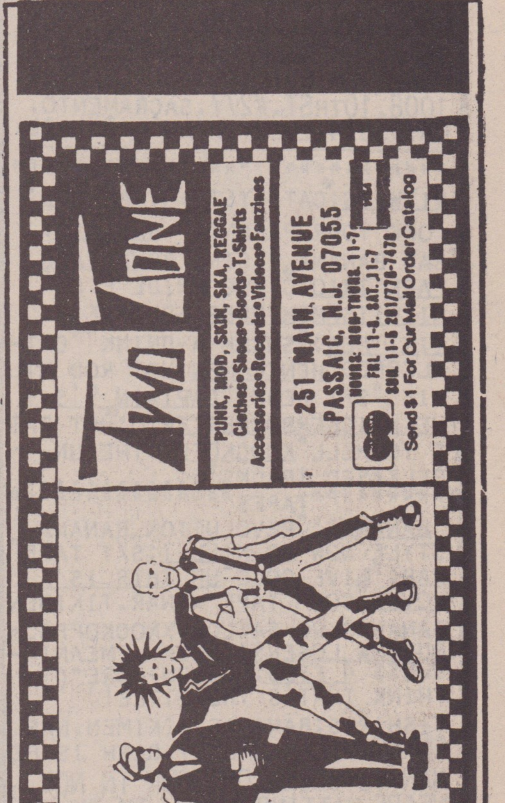

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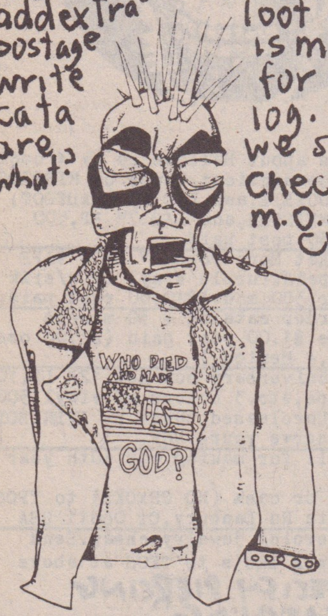
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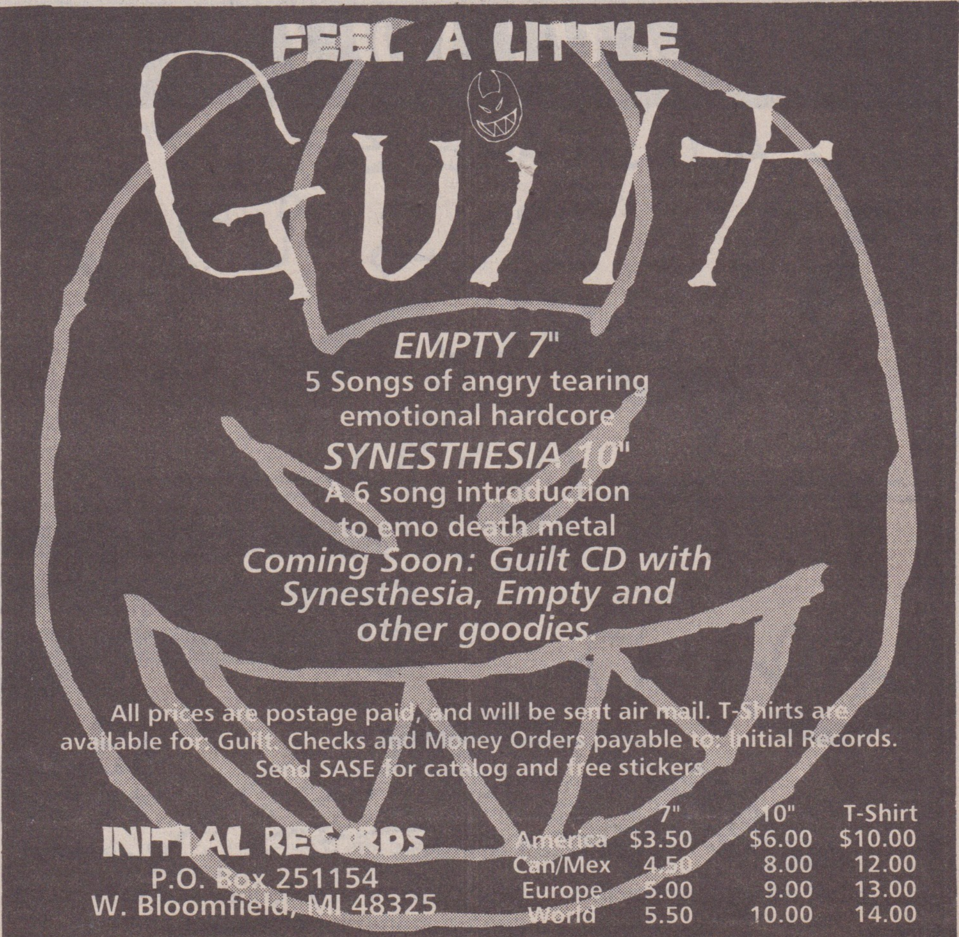

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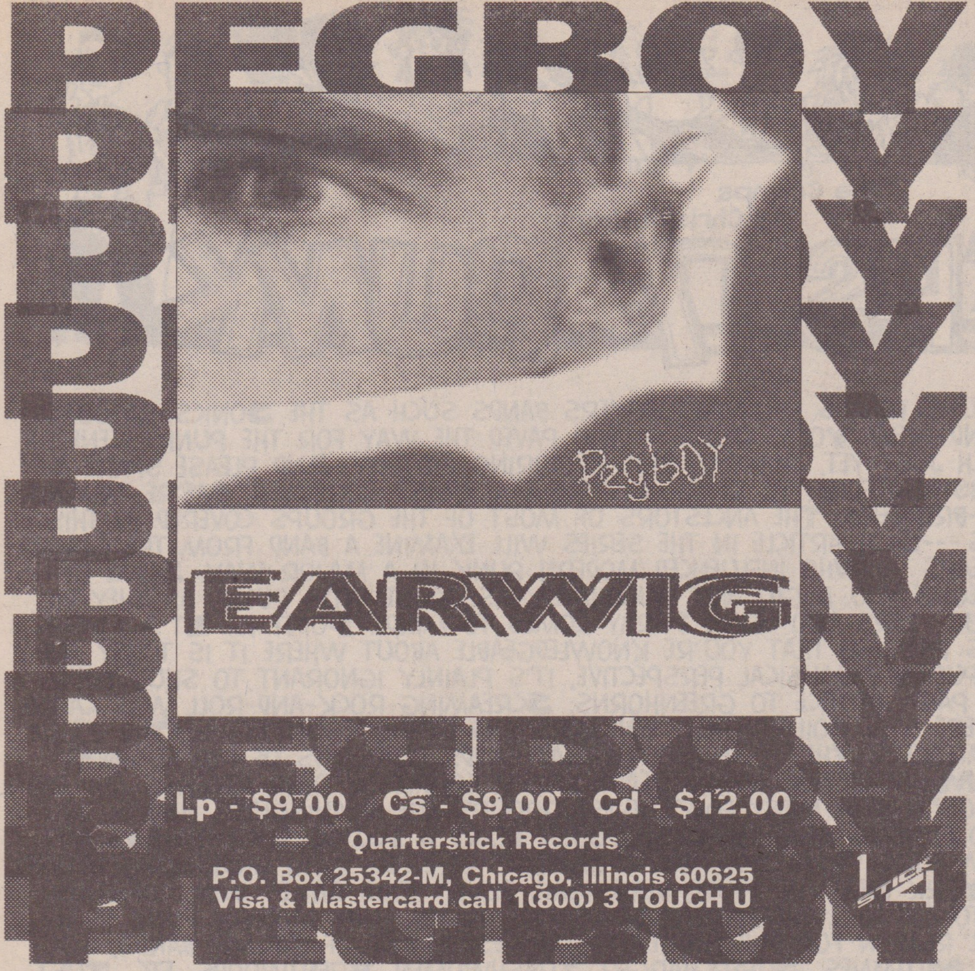

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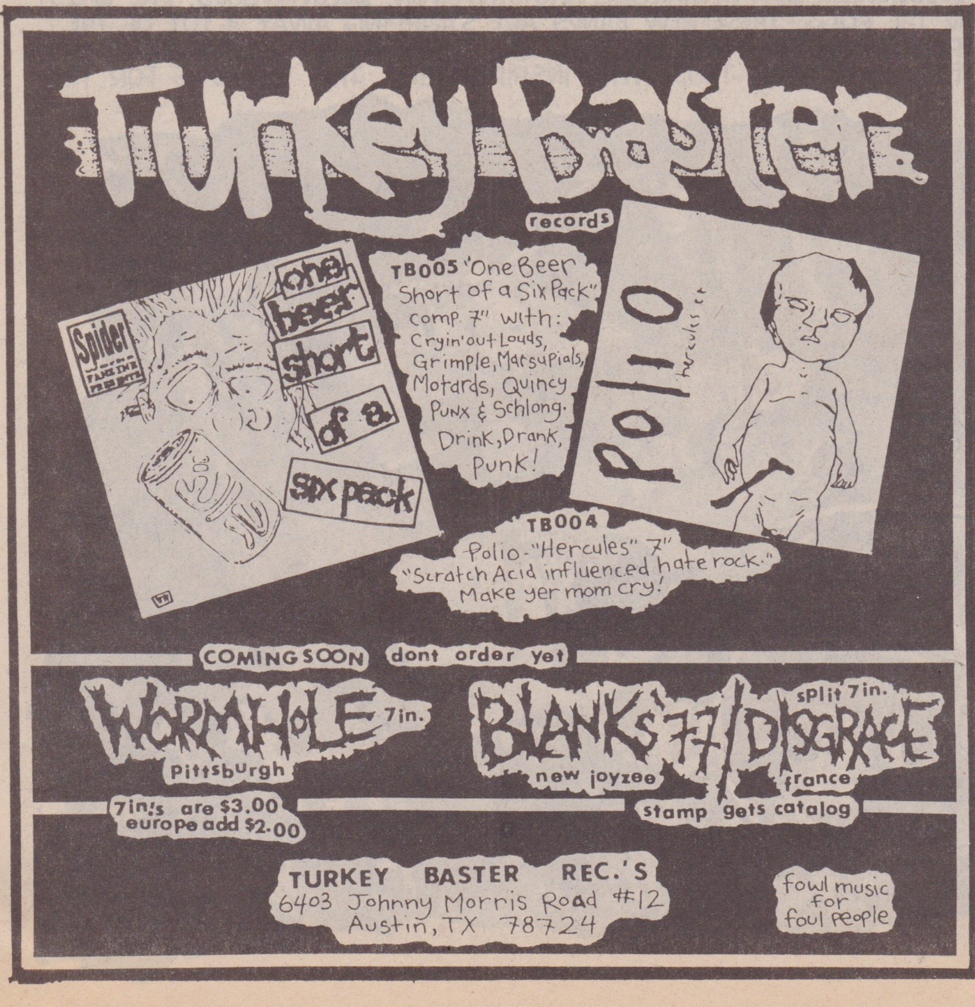

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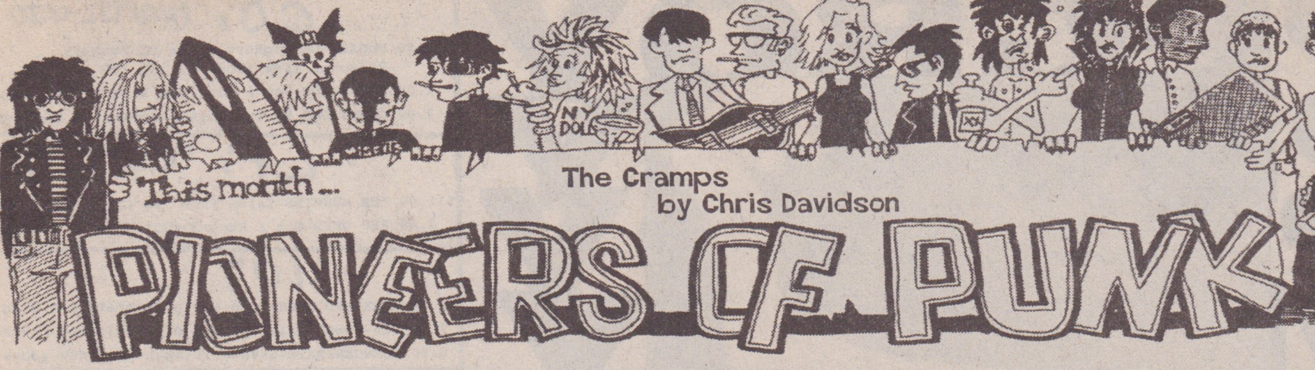


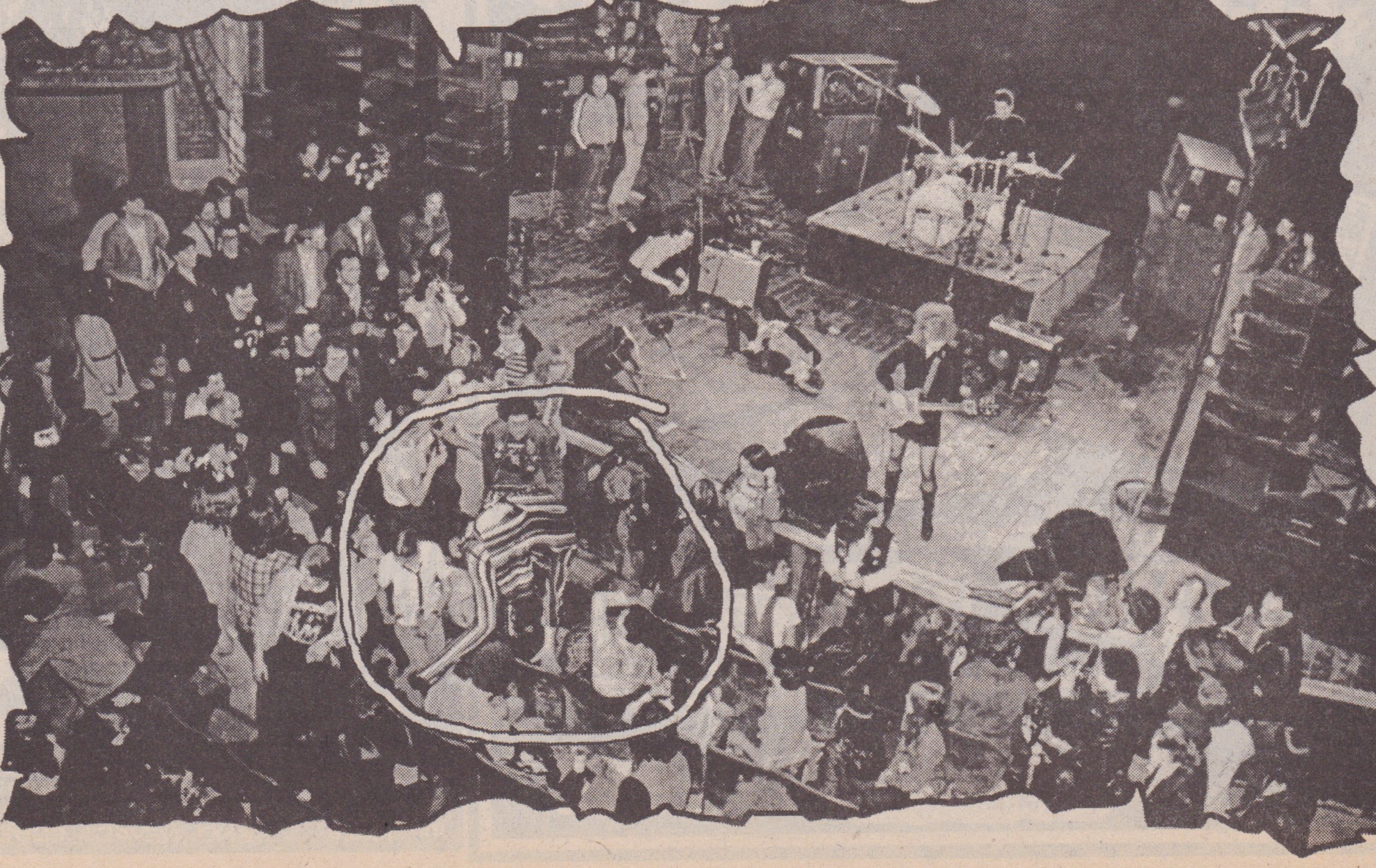
This month...

The Cramps

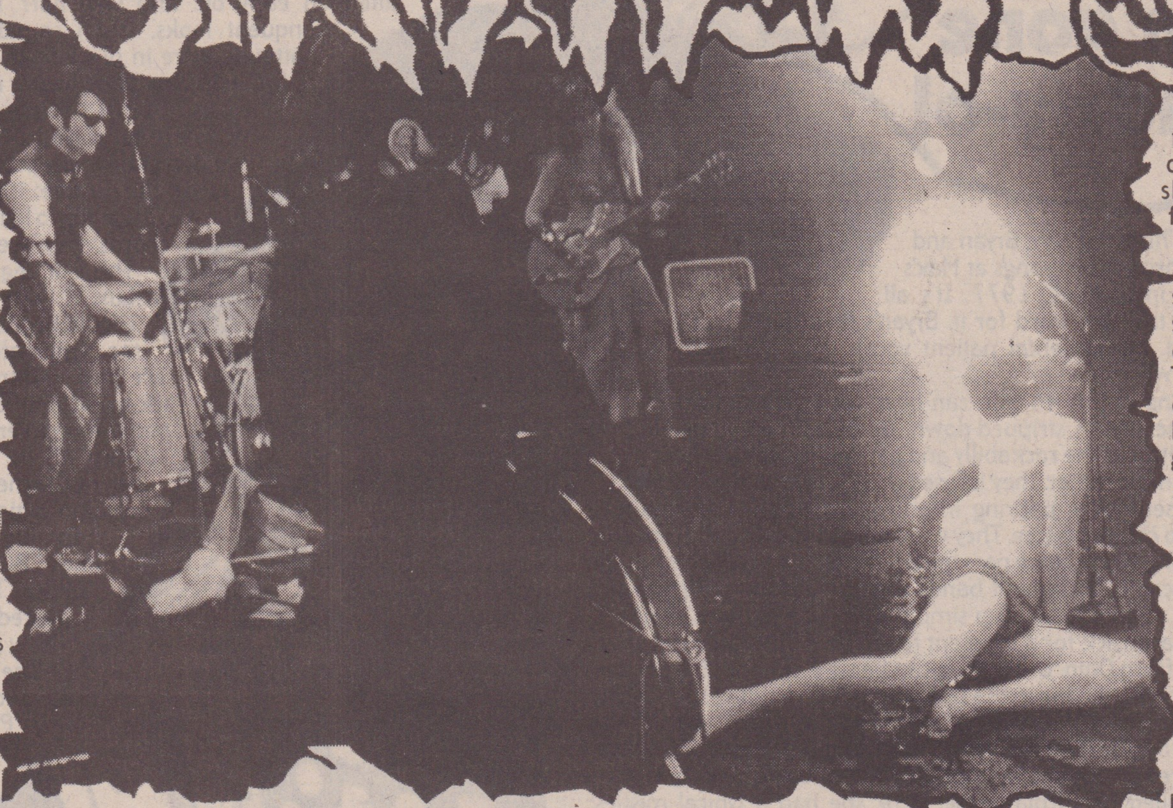
by Chris Davidson

PIONEERS OF PUNK

---THIS BEGINS A NEW SERIES ON PUNK ROCK'S FOUNDING FATHERS BANDS SUCH AS THE SONICS, STOOGES, VELVET UNDERGROUND, DICTATORS AND NEW YORK DOLLS - WHO PAVED THE WAY FOR THE PUNK SCENE OF 1976 AND BEYOND. NOW, DON'T RETCH JUST YET, THINKING THIS IS BORING HISTORY. AND PLEASE SPARE ME THE "SCREW THE PAST. NOTHING EXISTED BEFORE THE CLASH-PISTOLS-RAMONES" HOGWASH. WE'RE TALKING ABOUT IMPORTANT STUFF. GROUND-BREAKERS. THE ANCESTORS OF MOST OF THE GROUPS COVERED IN THIS MAGAZINE. ROCK-AND-ROLL PIONEERS.---EACH ARTICLE IN THE SERIES WILL EXAMINE A BAND FROM THE CLASS OF '76 AND MANY FROM EARLIER YEARS — WHO INFLUENCED MODERN PUNK IN A MAJOR WAY. SOME UPCOMING ARTICLES MAY FOCUS ON PEOPLE YOU MIGHT NOT IMMEDIATELY ASSOCIATE WITH PUNK, AS THEY DID MOST OF THEIR WORK 20 OR EVEN 30 YEARS AGO (LINK WRAY COMES TO MIND). POINT IS: IT'S IMPORTANT TO BE INFORMED ABOUT PUNK'S PAST SO THAT YOU'RE KNOWLEDGEABLE ABOUT WHERE IT IS TODAY AND WHERE IT'S GOING. BESIDES, FROM PURELY A MUSICAL PERSPECTIVE, IT'S PLAINLY IGNORANT TO SHUT YOURSELF OFF TO THE WILDNESS OF YEARS PAST. NOTICE TO GREENHORNS: SCREAMING ROCK-AND-ROLL WAS CALLED "PUNK" WHEN JOHNNY AND SID WERE STILL SOILING THEIR KNICKERS AND EATING CRUMPETS.---ONE OTHER THEME WILL RUN THROUGH THESE ARTICLES. THEY'LL BE ABOUT GREAT BANDS WHO LOTS OF PEOPLE KNOW ABOUT, AT LEAST IN A CASUAL WAY. MANY OF YOU MAY ALREADY HAVE A COUPLE OF THEIR RECORDS AND DIG WHAT YOU HEAR. KEEP IN MIND, THOUGH, FOR MANY FOLKS THESE GROUPS ARE MEANINGLESS NAMES THAT POP UP ENDLESSLY AS ADJECTIVES TO DESCRIBE NEW RECORDS. YOU'VE HEARD A MILLION SUCH REVIEWS AND HEARD AS MANY CONVERSATIONS, I'M SURE: "THIS DISK HAS A STOOGES-LIKE FEEL WITH UNDERLYING VELVET UNDERGROUND KICK AND A NEW YORK DOLLS ATTITUDE, BLAH, BLAH, BLAH." THIS SERIES WILL HOPEFULLY SHED LIGHT ON WHY PEOPLE LISTEN TO AND LIKE THESE OLDER BANDS AND, AGAIN, WHY MODERN PUNK DEVELOPED FROM THEIR EFFORTS.---A FINAL REASON FOR THIS SERIES IS THE RESURGENCE OF GARAGE BANDS, SUCH AS THE SPOILED BRATS, RIP OFFS, MUMMIES, SUPERCHARGER, TRASHWOMEN, BRENTWOODS, ETC. JUST LIKE THE MC5, THE DICTATORS AND THE FUGS, THESE NEW BANDS ARE STRIPPING AWAY A LOT OF THE PONDEROUS B.S. INGRAINED IN CONTEMPORARY MUSIC, PUNK INCLUDED. SO, AS A SERVICE TO THE FOLKS WHO LIKE THESE NEW GROUPS AND WANT TO KNOW ABOUT THOSE WHO INSPIRED THEM, THIS SERIES IS FOR YOU.



THE CRAMPS



We're starting with the Cramps for no particular reason. Maybe it's because I wrote the article first. Truth is, they're a good place to begin, as their influence has been felt far and wide. Although they didn't truly participate in the movement, the Cramps predated the rockabilly revivalists of the early '80s and opened the doors for loads of roots bands that used heavy echo and rockabilly guitar riffs, such as Tav Falco, the Reverend Horton Heat, the Blasters and the Meteors. Look no further than the Misfits/Samhain/Danzig, Nick Cave and Alien Sex Fiend/Southern Death Cult for the Cramps as innovators in rock with horrific overtones. But I'll argue that the Cramps have had their most enduring influence as straight-on garage rockers. Just listen to the Fleshtones, Lyres, Fuzztones and Nomads. The Cramps were among the earliest American bands to champion 1960s garage and frat rock as the tough, cool stuff that it is. And lots of young people were listening when they did.

I leave you with a quote from Greg Lowery of the Rip Offs uttered in these very pages a couple of months ago: "Chuck Berry, Jerry Lee... it's the same music we play only we go faster and can't sing. You'd be a fool not to see the family tree."

I'm Cramped!

Yeah, the Cramps, baby! One tough double-R band, for sure. Nutty voodoo rockabilly whipped up in a blender of swamp water and werewolf teeth. The Cramps have been kicking up a fiery storm of mutated rockabilly and garage punk for more than 15 years.

To understand the Cramps, all you need is a pulse. They're simple, like building blocks. They're easy to grasp, like a stick shift. They're uncomplicated, like girl's underwear. The Cramps are pure, straight-ahead rock-and-roll. Nothing else to know. Pencils down.

If you're dead set on throwing them a label, call their sound "Psychobilly" or simply "American Music." You see, the Cramps are the latest in a lineage of great rockers from the nifty 50, stretching from Wynonie Harris to Hank Ballard to Elvis, Gene Vincent and Little Richard, and on to Iggy Pop, John Fogerty and Joey Ramone. They swim in this rich tradition, just like Chuck Berry, Sam The Sham and a million guitar-toting teenage werewolves whose twists and shouts are long lost to time.

The Cramps are also survivors. They've shrugged off detractors and fickle fans, waded through the trends and remained true to rock-and-roll's primal calling, their sound and spirit intact. But let's take it slow and dive in at the shallow end first.

It's 1976. America smells like a sweaty polyester suit. That's because disco is huge and growing bigger every day. American rock-and-roll isn't dead, but its vital signs aren't too strong. Cool clubs are few. Cool bands are scarce. High on the year's Hit Parade — "Disco Duck" by Rick Dees. But don't fret, friends, all's not lost.

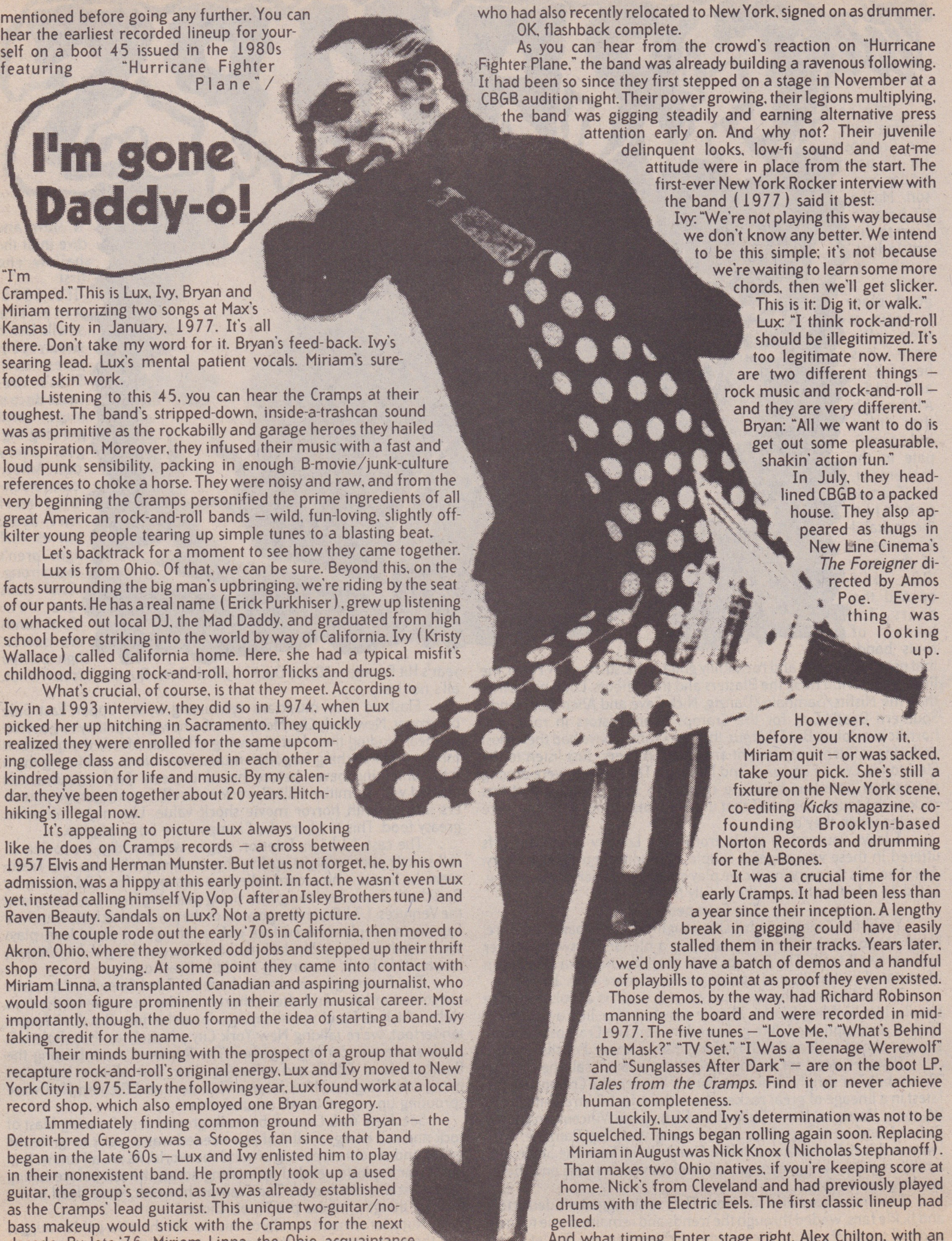
Flash to four musicians rehearsing in an Upper East Side basement, New York City. Members of a new group, they're generating heat, finding their feet, throwing off ideas. Mostly the quartet is mixing and matching forgotten musical traditions, and fusing them into something never before heard or seen. Surf instrumentals crossed with primitive hillbilly rock-and-roll. Sweaty garage pounders infused with horror movie shock value. Late-night television, greasy food. This is where the Cramps were born, pilgrim.

The cast: (1) Lux Interior, singer, swinger, digs his rock-and-roll strictly pure, straight up/no chaser. Andre Williams, the Trashmen, the Sonics — his record collection was to die for. (2) Poison Ivy Rorschach draws her lead guitar string-plucking from Link Wray and the Ventures. (3) Bryan Gregory, he of the psycho shock of white hair framing a deeply creviced face only a little ghoul could love, plays second guitar — more like he bites his polka-dot flying-V. (4) Miriam Linna sits in back, drumming her little heart out.

The festering basement air beneath 73rd Street had to come out sooner or later. And after a short time, the foursome hit the city's clubs, which, as I said, wasn't saying a lot at the time. But don't forget, tenderfoot, we're talking New York City precisely as the whole U.S. punk scene was coming together. The Ramones were beating the floorboards at CBGB and releasing their first album; legendary garage-dwelling cats like Johnny Thunders and Richard Hell were sprouting up in new bands around town.

See, New York City was basically ground zero for a big blast of rock-and-roll energy — all that was needed was a spark to ignite the bomb and send it careening around the world. As we all know, that particular explosion ended up starting across the sea before sailing back to scenic Manhattan. The Cramps, however, were dead in the thick of things on these pre-Pistols shores.

Not a lot remains aurally of this era. Yet there's a golden nugget out there so central to the group's history that it needs to be


I'm gone Daddy-o!

mentioned before going any further. You can hear the earliest recorded lineup for yourself on a boot 45 issued in the 1980s featuring "Hurricane Fighter Plane"/ "I'm Cramped." This is Lux, Ivy, Bryan and Miriam terrorizing two songs at Max's Kansas City in January, 1977. It's all there. Don't take my word for it. Bryan's feed-back. Ivy's searing lead. Lux's mental patient vocals. Miriam's sure-footed skin work.

Listening to this 45, you can hear the Cramps at their toughest. The band's stripped-down, inside-a-trashcan sound was as primitive as the rockabilly and garage heroes they hailed as inspiration. Moreover, they infused their music with a fast and loud punk sensibility, packing in enough B-movie/junk-culture references to choke a horse. They were noisy and raw, and from the very beginning the Cramps personified the prime ingredients of all great American rock-and-roll bands – wild, fun-loving, slightly off-kilter young people tearing up simple tunes to a blasting beat.

Let's backtrack for a moment to see how they came together. Lux is from Ohio. Of that, we can be sure. Beyond this, on the facts surrounding the big man's upbringing, we're riding by the seat of our pants. He has a real name (Erick Purkhiser), grew up listening to whacked out local DJ, the Mad Daddy, and graduated from high school before striking into the world by way of California. Ivy (Kristy Wallace) called California home. Here, she had a typical misfit's childhood, digging rock-and-roll, horror flicks and drugs.

What's crucial, of course, is that they meet. According to Ivy in a 1993 interview, they did so in 1974, when Lux picked her up hitching in Sacramento. They quickly realized they were enrolled for the same upcoming college class and discovered in each other a kindred passion for life and music. By my calendar, they've been together about 20 years. Hitchhiking's illegal now.

It's appealing to picture Lux always looking like he does on Cramps records – a cross between 1957 Elvis and Herman Munster. But let us not forget, he, by his own admission, was a hippy at this early point. In fact, he wasn't even Lux yet, instead calling himself Vip Vop (after an Isley Brothers tune) and Raven Beauty. Sandals on Lux? Not a pretty picture.

The couple rode out the early '70s in California, then moved to Akron, Ohio, where they worked odd jobs and stepped up their thrift shop record buying. At some point they came into contact with Miriam Linna, a transplanted Canadian and aspiring journalist, who would soon figure prominently in their early musical career. Most importantly, though, the duo formed the idea of starting a band, Ivy taking credit for the name.

Their minds burning with the prospect of a group that would recapture rock-and-roll's original energy, Lux and Ivy moved to New York City in 1975. Early the following year, Lux found work at a local record shop, which also employed one Bryan Gregory.

Immediately finding common ground with Bryan – the Detroit-bred Gregory was a Stooges fan since that band began in the late '60s – Lux and Ivy enlisted him to play in their nonexistent band. He promptly took up a used guitar, the group's second, as Ivy was already established as the Cramps' lead guitarist. This unique two-guitar/no-bass makeup would stick with the Cramps for the next decade. By late-'76, Miriam Linna, the Ohio acquaintance who had also recently relocated to New York, signed on as drummer.

OK, flashback complete.

As you can hear from the crowd's reaction on "Hurricane Fighter Plane," the band was already building a ravenous following. It had been so since they first stepped on a stage in November at a CBGB audition night. Their power growing, their legions multiplying, the band was gigging steadily and earning alternative press attention early on. And why not? Their juvenile delinquent looks, low-fi sound and eat-me attitude were in place from the start. The first-ever New York Rocker interview with the band (1977) said it best:

Ivy: "We're not playing this way because we don't know any better. We intend to be this simple; it's not because we're waiting to learn some more chords, then we'll get slicker. This is it: Dig it, or walk."

Lux: "I think rock-and-roll should be illegitimized. It's too legitimate now. There are two different things – rock music and rock-and-roll – and they are very different."

Bryan: "All we want to do is get out some pleasurable, shakin' action fun."

In July, they headlined CBGB to a packed house. They also appeared as thugs in New Line Cinema's *The Foreigner* directed by Amos Poe. Everything was looking up.

However, before you know it, Miriam quit – or was sacked, take your pick. She's still a fixture on the New York scene, co-editing *Kicks* magazine, co-founding Brooklyn-based Norton Records and drumming for the A-Bones.

It was a crucial time for the early Cramps. It had been less than a year since their inception. A lengthy break in gigging could have easily stalled them in their tracks. Years later, we'd only have a batch of demos and a handful of playbills to point at as proof they even existed. Those demos, by the way, had Richard Robinson manning the board and were recorded in mid-1977. The five tunes – "Love Me," "What's Behind the Mask?" "TV Set," "I Was a Teenage Werewolf" and "Sunglasses After Dark" – are on the boot LP, *Tales from the Cramps*. Find it or never achieve human completeness.

Luckily, Lux and Ivy's determination was not to be squelched. Things began rolling again soon. Replacing Miriam in August was Nick Knox (Nicholas Stephanoff). That makes two Ohio natives, if you're keeping score at home. Nick's from Cleveland and had previously played drums with the Electric Eels. The first classic lineup had gelled.

And what timing. Enter, stage right, Alex Chilton, with an offer they couldn't refuse. Chilton, former singer with the Box Tops ("The Letter" went №1 in 1967) and one-time leader of Big Star, propositioned the band to produce their first single in his home town of Memphis, birthplace of rockabilly. Before you could say, "Johnny Burnette Trio," the Cramps headed south to lay down what would become their first two singles at Ardent Studio in October.

Back home in New York, the Cramps' first official release, "Surfin' Bird"/"The Way I Walk" finally hit the streets in April of '78 as Vengeance 666, with a nifty (and now super rare) picture sleeve. Listen for Ivy's "1-2-3" count-off on the b-side. All reissues of "The Way I Walk" snipped it off, until the CD reissue put it back in.

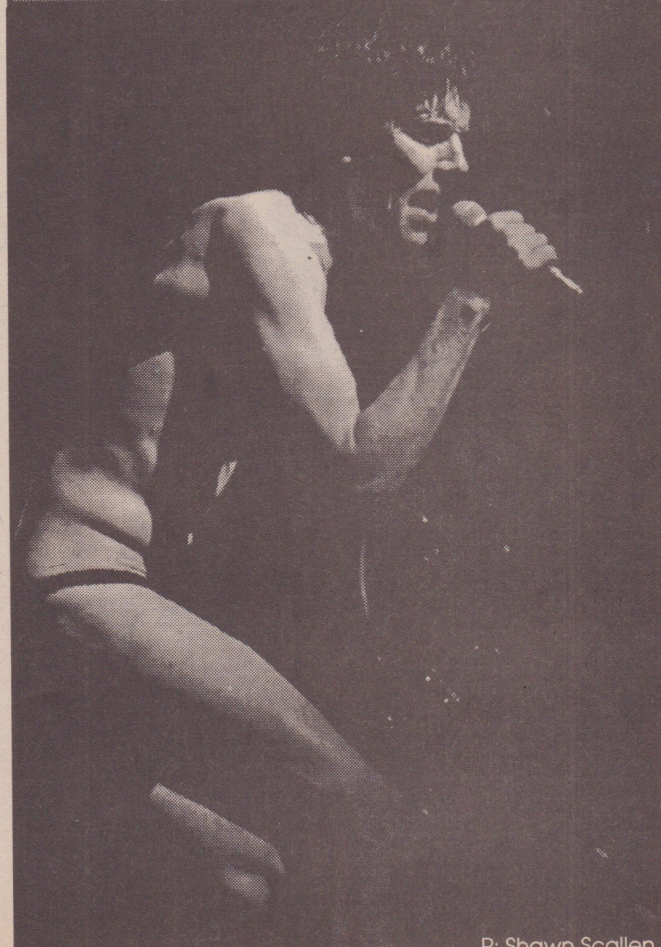
With hindsight, the Cramps' first single isn't all that great from a musical perspective. Its choice of cover songs is a bit obvious and their execution feels off. "Surfin' Bird" is convoluted and way too long, while "The Way I Walk" plods along with little tension.

The band would score much larger with their second single, "Human Fly"/"Domino," released as Vengeance 668 in November. The first Interior/Rorschach composition on vinyl, "Human Fly" is the Cramps approaching escape velocity. Here's Ivy and Bryan staging a guitar dual to the death in Hell — the winner supplying the most guttural, one-chord celebration of filth. Needless to say, the band still performs "Human Fly" in nearly every live outing. Lux about overdoses on hiccups in "Domino," originally by Roy Orbison on Sun.

In the summer between the release of their two singles, the band played a now infamous show at the Napa State Mental Hospital in California during their first tour of the West Coast. Do whatever it takes to get this gig on tape from Target Video. It's a wild show, the Napa State patients getting totally unhinged and invading the stage.

Toward the end of '78, the band was caught on tape performing demos for the second time, now with guitarist Chris Spedding at the board. The tunes recorded were "Weekend on Mars," "Rockin' Bones," "Twist & Shout," "Teenage Werewolf" and "Mad Daddy." Get these too! *Tales from the Cramps* has four of them, the *Transylvania Tapes* LP has three. Between both boots, you can get all five songs.

The Cramps enjoyed growing popularity during their second West Coast tour in 1979, partially because of the wide circulation of the Spedding demos. Then, like a moth attracted to light, in walked Miles Copeland, Jr., manager of the dreaded Police and brother of their drummer, Stewart.



P: Shawn Scallen

Copeland owned a slew of labels including IRS. Through his considerable clout, he got the Cramps to tour England supporting The Police in May. The tour was a success, although it's said our heroes were not always loved by Police fans. Can you imagine Lux and Sting in the same building and Lux not wanting to clobber him for stomping on the grave of cool music? God, I'd pay to see that.

In June, Illegal, a Copeland label, issued a 12-inch EP in Britain. *Gravest Hits* contained the Cramps' first two singles and a fifth song, Ricky Nelson's "Lonesome Town." Somehow the weakness of the first single isn't so apparent in 12-inch form, as *Gravest Hits* is a barn-burning document of the band's earliest years. Maybe it's just that "Human Fly" is so perfect. The weakest link ends up being "Lonesome Town," definitely not a desert island choice.

Copeland was obviously pleased with the Cramps' potential. A month later, they headed back to Memphis to record their first album, *Songs the Lord Taught Us*. The album, recorded at Sam Phillips' Studio, posed problems in the mixing stage and its release was delayed until the following spring. Boy, was it worth the wait, though. *Songs the Lord Taught Us* is the greatest Cramps album you'll ever hear, every song a slice of rock-and-roll sirloin that you can cut with a paper knife.

It's hard to pick a favorite, but the album's highlight may be "TV Set," a tribute to the cathode ray tube that tunes us smack dab onto the Cramps' wavelength, a place where it's Creature Double Feature every day, all day. Not until they write music to accompany my mind-movies of Phil Silvers' bachelor party will the world ever know if there's a cooler song. "Garbageman" is Lux's ode to himself, the permanent pallbearer of rocking trash. Not to be overlooked, the so-long-it-feels-like-a-rock-opera-except-it's-good pairing of "I Was a Teenage Werewolf" and "Sunglasses After Dark" makes for a hefty one-two punch.

Moving along, "The Mad Daddy" tells of Lux's fave midwestern DJ. The pleading "What's Behind the Mask?" uncovers ample earthly delights. And, of course, the Sonics' "Strychnine" is dangerous in anyone's hands — here it's positively lethal. "I'm Cramped," a primitive instrumental, leads into the Burnette Brothers' "Tear it Up," both concert staples. And for a night-cap there's "Fever," which I'm convinced has never been covered poorly. The CD reissue adds four alternate mixes and the first legal appearance of "Twist and Shout," an original not to be confused with the lame hit tune.

The album's first single was issued in multiple formats around the world – as "Garbageman"/"Drug Train" in the States; as "Garbageman"/"Fever" in the U.K.; and as "TV Set"/"Garbageman" in France. A super outing no matter where you bought it. "Drug Train," an album outtake, jumps the rails at 90 mph and is never seen again, taking with it many delighted passengers.

The decade was starting off strong. But that sound you just heard was the other shoe dropping. The 1980s would contain some of their best music, true, but the ensuing 10 years would also unveil a seemingly endless record company lawsuit, personnel instability and lengthy stretches of inactivity.

The problems began in May, when Bryan Gregory left the group amidst a swirl of conjecture and controversy. Unhappy and prone to increasingly bizarre behavior, he apparently ran off in the middle of the night with his girlfriend and the band's equipment.

After the split, Gregory popped up in another group, Beast, which released a 45. Then he dissolved into obscurity. With hindsight, it was a bad call on Gregory's part from every angle, especially given the Cramps' subsequent ascension into cult stars. Where did he think he was going after leaving the band? Into banking? Let's be honest, a guy who looks like he crawled out from beneath a tomb has very few employment opportunities. Good move, B.G.

The last single to feature Bryan consisted of album outtakes. "Drug Train"/"Love Me"/"I Can't Hardly Stand It" is an incredibly classic lineup of punked up rockabilly. "Drug Train" we've discussed. The latter two songs are covers: "Love Me" takes the Phantom's original to Venus for retrofitting, while Chuck Feathers' hillbilly bopper gets nitro-charged for fun and frolic.

The band in a shambles, Lux, Ivy and Nick left New York for East Hollywood in 1980. By year end their luck turned around slightly, as Kid Congo Powers from the Gun Club joined on second guitar. Younger and more musically adventurous than Bryan, Kid Congo injected great shag rugs of feedback for the rest of the group to watusi upon, and would be featured on the Cramps' second- and third-greatest recordings – the *Psychedelic Jungle* LP and *Smell of Female* EP. The second classic lineup had gelled.

Recorded in Los Angeles, the second LP, *Psychedelic Jungle*, showcases a revitalized band with not even a hint of sophomore slump. Released in April of '81, the album is nearly perfect, its slower pace and dense production making for a syrupy sonic soup that's more nutritious than nine out of eight leading competitors. And true to the Cramps' vision, there's nary an artistic statement or political diatribe in sight – just ripping rock-and-roll and plenty of obscure covers.

Randy Alvey's "Green Fuz" is a mid-tempo slimer that sets the tone for the rest of the album. But it's Ronnie Cook and the Gaylads' "Goo Goo Muck" that is truly the LP's crowning achievement. Picture a guy living in a swamp. He's eating sardines, cross-eyed drunk and wearing nothing but a baby bib. He's in a muddy, one-room shack, empty but for a wind-up victrola that plays 45s at LP speed. He's got one record for entertainment, a single of "Peter Gunn" by Henry Mancini. It's 3 a.m. He's playing it loud and singing along. It's an instrumental. Brother, that's "Goo Goo Muck."

Continuing with covers, the Ronnie Dawson/Elroy Dietzel chestnut "Rockin' Bones" gets nicely trashed with eerie chanting backing vocals. Then feast your lobes on what I call the Headhunter Trilogy: "Voodoo Idol," "Primitive" and "Caveman," a lineup of such pagan wickedness and Cro-Mag simplicity that it could have been recorded by Satan's bar mitzvah band. Up next, the Cramps' punk chops appear to be intact by the sound of "The Crusher." Someday I'd like to perform a test and deep freeze the next three songs: "Can't Find My Mind," "Jungle Hop" and "The Natives are Restless." My guess is they could slice through iron in their solid form.

The remaining songs ease the intensity ever so slightly, but let's be thankful for what went before. Psychedelic Jungle is so good, Link Wray probably hums two-thirds of it in the shower.

A second great album under their belt, the Cramps then entered legal Hell: Believing themselves prisoners of Miles Copeland's unfair contract, the band sued in early 1982 to break free from his grasp. The bitter pill of the whole mess was that the lawsuit banned them from making any new recordings until its completion. The Cramps eventually gained their freedom from Copeland, but their career lost momentum in the process, as they were unable to release a steady stream of product during the '80s. The band never fully recovered until the end of the decade in terms of consistently recording new material. They remained active on the road, however, to support themselves and pay their legal expenses.

In February '83, they recorded two shows at New York City's Peppermint Lounge for a live album that wouldn't materialize for several months due to the lawsuit. In the meantime, the *Off the Bone* U.K. compilation was released without the group's involvement. The picture disk includes a crackerjack cover of Warren Smith's "Uranium Rock" recorded at the first album sessions. The U.S. version of *Off the Bone* is called *Bad Music for Bad People*.

Then, suddenly, more musical chairs, as Kid Congo Powers left in the fall of '83 to rejoin the Gun Club. The Cramps never found a suitable second guitarist to replace Kid Congo, but for the remainder of the decade they'd sure try. On the plus side, their legal action was settled out of court roughly at the same time as Powers' departure. Within weeks, the live six-song *Smell of Female* was released.

Before a hot crowd and back on their old turf, the Cramps unleash a monster (albeit short) set. On top of being good, the six songs on *Smell of Female* would be among the Cramps' most durable, making the rounds in a dizzying array of variations. The cassette version adds the nifty "Weekend on Mars" from the same live sessions. The CD reissue contains live versions of "Beautiful Gardens" and "She Said." And far be it for me to make sense of the French, but they showed great judgment by going wild over *Smell of Female*. More variations than you'd ever want to know came out in Frogland.

Unable to find a permanent fourth member, the Cramps recorded "Surfin' Dead" as a trio for the soundtrack of *The Return of the Living Dead* in October. Not a killer cut by anyone's standards, judge it for yourself on the *Smell of Female* CD. "Surfin' Dead" also marked a break with the past as the first Cramps song to feature a bass guitar (overdubbed by Ivy) as a third instrument, rather than the usual dual-guitar lineup.

Then, finally, the floodgates broke. A new single, "Can Your Pussy Do the Dog?" was recorded as a trio in Hollywood and issued in November as a 7-inch backed with the non-LP "Blue Moon Baby." The single also appeared as a 12-inch with the additional non-LP cut "Georgia Lee Brown." "Human Fly" it ain't, but the song is a tight little corker nonetheless.

In February of 1986, the Cramps' third LP appeared. Not the powerhouse that was expected, *A Date With Elvis* is still quite good, with a handful of the 11 songs being truly killer. Best of the batch are "The Hot Pearl Snatch," named after a 1960s exploitation flick, a fast cover of "Chicken," the bodice-ripping "What's Inside a Girl?" and "(Hot Pool of) Womanneed," during which Lux howls like a wired televangelist who's overdue on his shakedown money.

Another single, "What's Inside a Girl," was released with two more non-LP songs on the 12-inch: "Get Off the Road" (in which Ivy sings for the first time!) and "Give Me a Woman." The four non-LP cuts released as B-sides were later added to the *Elvis* CD.

After a European tour with the comically punkette Fur on bass, the Cramps finally enlisted a permanent fourth member, Candy Del Mar, a ravishing brunette bassist. The third classic lineup had gelled.

The Cramps were silent on vinyl for much of the decade's remainder. Their only 1987 recording was an official live bootleg released on their old Vengeance label, *RockinnreelininAucklandNewZealandXXX*. In late 1988, the Cramps recorded their fourth album in Hollywood, although the release of *Stay Sick!* would be delayed until 1990. And interestingly, at the request of film director John Waters (*Pink Flamingos, Hairspray*), the band recorded three songs in 1989 for possible inclusion in his upcoming movie, *Cry-Baby*. The tunes never made it, though.

The new decade brought with it a new single, and incredibly, more popularity than the band had ever experienced. Who'd have thunk it? But "Bikini Girls with Machine Guns" was actually a hit, complete with a video and decent airplay. Then after nearly two years in the can, *Stay Sick!* finally hit the streets. Ranking up there with the first album, *Stay Sick!* spun off two more singles and another video as it burned up the alternative charts. All 13 songs on the CD simply cook. Here are the best of them:

In praise of amphetamines, "Bop Pills" is a nonstop charger, originally recorded on Sun. A universal call to stomp out wimpy music, the lyrics to "God Damn Rock 'n' Roll" should be forcibly tattooed on every human being's rear end. The trashy "The Creature from the Black Leather Lagoon" is good filthy fun, like eating deviled ham through a straw. "Daisys Up Your Butterfly" is a whirling cooker, akin to a flaming rotisserie plunged into your ear. "Journey to the Center of a Girl" continues the sterling moral lessons of "What's Inside a Girl?" from the prior LP.

Into the homestretch, there's the sado-masochistic bun-warmer "Mama Oo Pow Pow," the psychedelic wig-flipper "Saddle Up a Buzz Buzz," and the migraine-inducing dung-shoveller "Muleskinner Blues."

Triumphant, the Cramps toured the heck out of the U.S. and Europe, eventually making their way to the Far East as well. They were even included on a benefit compilation, *The Last Temptation of Elvis*. But don't bother buying it. It sucks, except for the sole Cramps tune, a cool cover of "Jailhouse Rock," which you can get on *Stay Sick!*'s third 12-inch single, "The Creature from the Black Leather Lagoon."

A worthy followup to *Stay Sick!* was more than necessary to cement the Cramps' worldwide success, but, alas, it wasn't to be. *Look Mom No Head!*, the next CD, was strong but not up to the standards of its predecessor. Lineup changes may have been partly to blame. Sometime after *Stay Sick!*, out went Nick Knox and Candy Del Mar; in came Slim Chance on bass and Jim Sclavanos on drums. But let's forget these details and talk music:

Lux starts the proceedings with "Dames, Booze, Chains & Boots." Good point, my man. What else is there, really? In "Blow Up Your Mind," Lux begs us to explode our gray matter, yelping, "Do it, do it, do it, do it," to the sound of an A-Bomb blast. "Alligator Stomp" may start a new dance craze among folks in the know. There's the cross-dresser's delight, "I Wanna Get in Your Pants," and finally the yuck-a-minute "Don't Get Funny With Me," which includes some nice forced laughter for the sarcastic slob in all of us. A 12-inch single of "Eyeball in My Martini" was released in advance of the CD and includes the non-LP "Wilder Wilder Faster Faster."

After *Look Mom No Head!* another prolonged silence fell. A semi-legal CD, *The Purple KNIF Show*, hit the streets containing original versions of songs covered by the Cramps, as well as other exotic stuff. And in 1993, a magnificent interview with Lux and Ivy appeared in a book, *Re/Search Incredibly Strange Music Vol. 1*, which made note of the latest lineup news: The current Cramps drummer is Nickey Alexander, original skinman for the LA-based, early '80s punks The Weirdos. In early 1994, *Stay Sick!* was rereleased for some reason, adding two live cuts.

What's next, of course, is anybody's guess. But that's the Cramps' story up to the present, rollercoaster ride that it is. As certifiable punk royalty, Lux and Ivy will probably keep the Cramps afloat in some configuration for as long as they're breathing. And, baby, that's a good thing.

the livin' end

THE CRAMPS DISCOGRAPHY

The following discography represents the core of the Cramps' recorded work, including all major releases from 1978 to early 1994. There is a great amount of overlap in recorded material contained on a multitude of picture discs (both LP and CD), cassette singles, CD singles and various shaped discs, all of which are interesting but not essential to anyone but the most rabid Cramps completist. The six *Smell of Female* tracks, for example, have been issued in more than a dozen variations. Likewise, multiple variations exist for the singles tracks from *A Date With Elvis* and *Stay Sick!*

7-inch singles:

"The Way I Walk"/"Surfin' Bird" (1978). U.S.
"Human Fly"/"Domino" (1978). U.S.
"Fever"/"Garbageman" (1980). U.K.
"Garbageman"/"Drug Train" (1980). U.S.
"Garbageman"/"TV Set" (1980). France.
"Drug Train"/"Love Me"/"I Can't Hardly Stand It" (1980). U.K.
"Goo Goo Muck"/"She Said" (1981). U.K.
"Faster Pussycat"/"You Got Good Taste" (1984). France.
"I Ain't Nothin' But a Gorehound"/"Weekend on Mars" (1984). France.
Smell of Female Limited Edition Spring Tour (1984). France. Four singles within a slipcase.
"Can Your Pussy Do the Dog?"/"Blue Moon Baby" (1985). U.K.
"What's Inside a Girl?"/"Give Me a Woman" (1986). U.K.
"Kizmiaz"/"Get Off the Road" (1986). France.
"Bikini Girls With Machine Guns"/"Jackyard Backoff" (1990). U.S.
"All Woman Are Bad"/"King of the Drapes"/"Teenage Rage" (1990). U.S.
"The Creature from the Black Leather Lagoon"/"Jailhouse Rock" (1990). U.S.

12-inch singles/EPs:

Gravest Hits EP (1979).
"The Crusher"/"Save It"/"New Kind of Kick" (1981). U.K.
Smell of Female EP (1983). U.K. Cassette and CD include "Weekend on Mars."
"Can Your Pussy Do the Dog?"/"Blue Moon Baby"/"Georgia Lee Brown" (1985). U.K.
"What's Inside a Girl?"/"Get Off the Road"/"Give Me a Woman" (1986). U.K.
"Kizmiaz"/"Get Off the Road"/"Give Me a Woman" (1986). France.
"Bikini Girls With Machine Guns"/"Jackyard Backoff"/"Her Love Rubbed Off" (1990). U.S.
"All Woman Are Bad"/"King of the Drapes"/"Teenage Rage"/"High School Hellcats" (1990). U.S.
"The Creature from the Black Leather Lagoon"/"Jailhouse Rock"/"Beat Out My Love" (1990). U.S.
"Eyeball in my Martini"/"I Wanna Get in Your Pants"/"Wilder Wilder Faster Faster" (1991). U.K.

The CRAMPS
DRUG TRAIN

The CRAMPS
Goo Goo Muck

LPs/CDs:

Songs the Lord Taught Us (1980). Released on CD (1990) with four unreleased mixes and the non-LP "Twist and Shout."
Psychedelic Jungle (1981). Released on CD (1989) with *Gravest Hits.*
Off the Bone (1983). U.K. singles compilation includes *Gravest Hits.* Picture disc contains "Uranium Rock." Released on CD (1990) with "Uranium Rock" and "You Got Good Taste" live.
Bad Music for Bad People (1984). U.S. singles compilation. Also on CD.
A Date With Elvis (1986). The CD includes four non-LP cuts.
RockinnreelininAuckland-NewZealandXXX. (1987). LP-only release.
Stay Sick! (1990). LP and CD simultaneously released. CD rereleased (1994) with two additional live cuts.
Look Mom No Head! (1991). CD-only release.

Compilations:

Urgh! A Music War (1981). Includes "Tear it Up" live.
Rockabilly Psychosis and the Garage Disease (1984). Includes "Red Headed Woman." Also released on CD.
The Return of the Living Dead (1985). Includes "Surfin' Dead." Also released on CD.
The Last Temptation of Elvis (1990). Includes "Jailhouse Rock." Also released on CD.

Selected unofficial 7-inch singles:

"Hurricane Fighter Plane"/"I'm Cramped." Live at Max's Kansas City, January, 1977.
"Heartbreak Hotel"/"Do the Clam." Live versions, circa late-1980s, of Elvis tunes. Great cover shot of a young E.P. under the headline, "A Vicious Cycle."

Selected unofficial LPs/CDs:

Born Bad Volumes 1-5. Features many songs covered by the Cramps or performed live at various phases of the band's career. Also released on CD.
Songs We Taught The Cramps. Limited to 1000. First pressings with red cover type, later pressings with green. Cover features cool early pictures of the band with Miriam. Includes "Rock on the Moon," "Strychnine," etc.
Tales from the Cramps. Includes the five Richard Robinson demos recorded in 1977. Also includes four Chris Spedding demos recorded in late 1978.
The Cramps Totally Destroy Seattle. One of the band's best live documents. Recorded with Kid Congo Powers.
These Pussies Can Do The Dog. A solid live two-disc collection recorded with Fur on bass in the late 1980s.
Transylvania Tapes. Overlaps some – but not all – of the Chris Spedding demos on *Tales From the Cramps.* Also includes portions of an early live set and Alex Chilton-produced demos.

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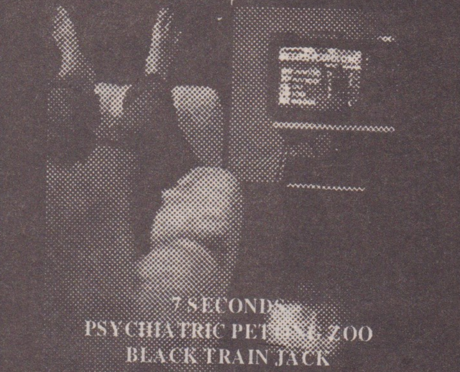

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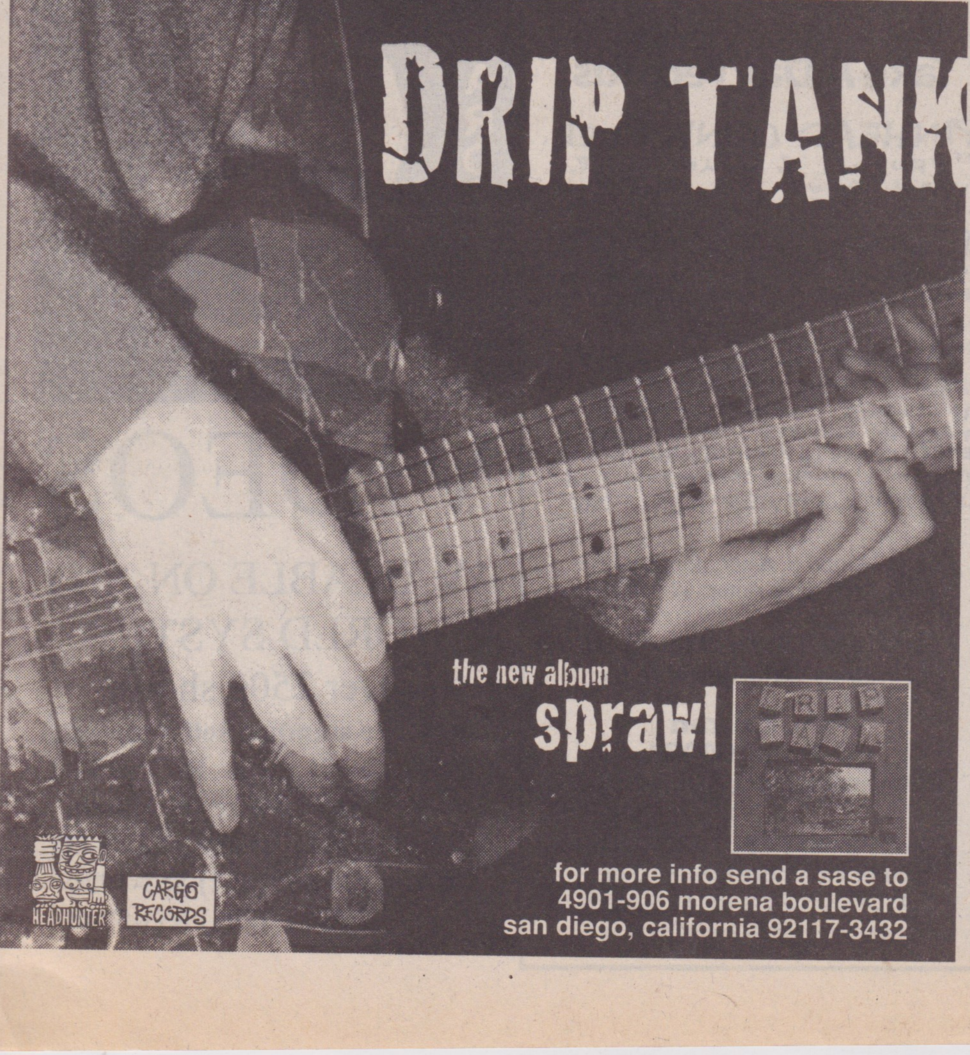

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Actually, he said that about the first Bulge release (BORIS THE SPRINKLER's "Grilled Cheese" b/w "Bad Guy Reaction" -- still available from me, Honest Rev. Norb, on sort of string cheese colored wax), not this one -- but Christ, the hole is the same size on both and D.V. is a man of so few words it'd be wrong to let his rave review go to waste. With the sophomore Bulge release, i am already violating several of my own High Laws of Hit Singles -- "Male Model" isn't really of the planet-smashing A-side calibre of "Grilled Cheese" (High Law #1: Always strive to smash planets with your A-side), but it's a cool cover and the cover is cool. The B-side (masquerading as "Side AA") violates another High Law of Hit Singles by having more than one song on it: "Superball Eyes" kinda has that Screeching Weasel/Queers/Vapid sound, except there's about twenty different parts to it, no chorus, and i got that one weird effect on my vocals. *I'm a web-slinging lover baby i'm a human STOOGES cover.* "Ejector Seat" is basically DIDJITS JR., except i can't buy off the rack like Rick does, that suave fuck. First 500 on Superball Eye colored vinyl. Rest on that yucky translucent brownish-black shit United uses.

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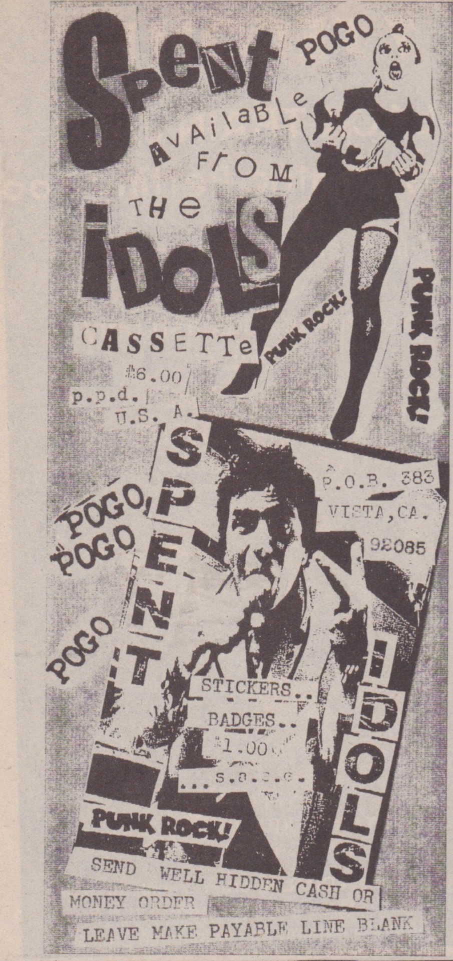

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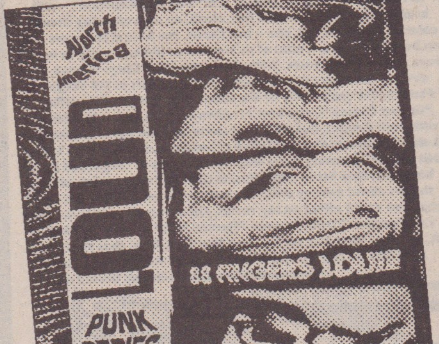

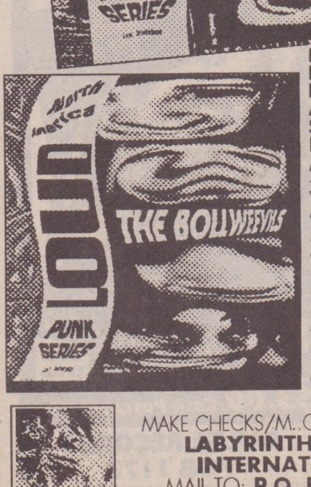

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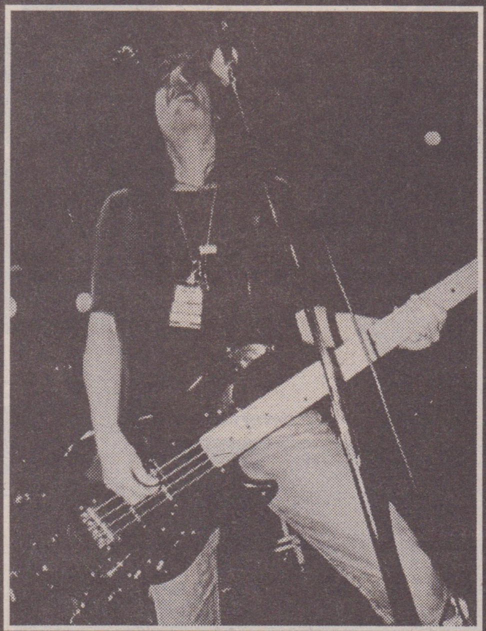

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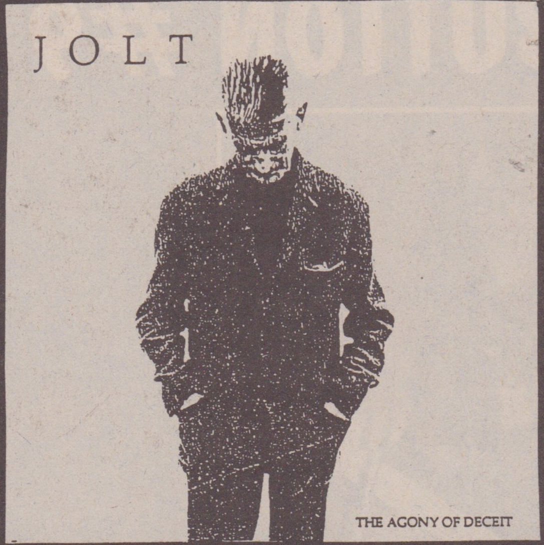

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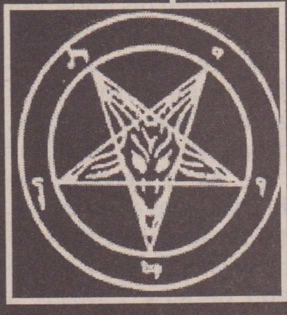

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SKULL CONTROL

Skull Control, an amalgam of the Skulls and the Controllers, who heralded the early days of Los Angeles punk and the scene at the legendary Masque, are back again, playing clubs and promoting the release of their new release, which is a mix of old Skulls and Controllers material. Interviewed here are Kidd Spike (who also led another legendary L.A. band, the Gears) drummer Madd Dog, bassist Keith Michael and guitarist Mike Alessi. Interview by Paul Grant.

MRR: When was the formation of Skull Control? And how did It happen at the same time that you were still simply the Skulls?

Spike: My memory is pretty bad, but it was the last summer that the Shamrock (local L.A. club) was open, maybe around 1991.

Madd Dog: We got hooked up with Billy Bones, who used to be with the Skulls. He used to be with the Controllers and so was I. They got together and decided to do a one-off thing, and it went so good that they decided to continue.

MRR: Who was in the band at the time?

Keith: It was me on bass, on drums was Hermann Senac (former Blood On The Saddle, Crowbar Salvation and presently Bea Pickles), Spike and Billy Bones.

Madd Dog: I wasn't in the band. I had been in England a while back and I was now back in Hollywood. Anyway, I went into this record store down the street from where I live and I just had a feeling that if I went in there something was gonna happen, and it was gonna be fucked-up. So I went in and I saw a copy of the *Tooth And Nail* comp album that had the Controllers on it. So I went to the counter to buy it since I didn't have a copy and the guy working there looked at me and looked at the record and went... (making weird noises) and I thought, "Oh no!!" And this other guy was in there and he ran into the Skulls a few days later and said to them, "Guess who I saw the other day? Madd Dog." That's all that Spike needed. He wasn't sure how to find me, but my last name is Du Plantier, so he looked in the phone book, where there were only five listed and he called all five and one of them was my brother. My brother called me and said, "I've got a message on my machine for you." And I'm thinking, "Why would someone call you for me?" And he played me the message and I recognized the voice immediately and I said, "Oh no." My brother said, "You're busted. They got you. You'll be playing drums again." That night I called Spike and he invited me down to their gig and I was watching them. Then they had me get on stage and play a song. I hadn't played in eight years and I sucked. Then he was hustling me to join the band for weeks and weeks. Once he found me he had to have me because I was his drummer. That was it.

Keith: From there, Spike was writing original stuff and we were working them all out.

MRR: The new CD seems to be made up of old stuff, from the Skulls and the Controllers.

Keith: We have a lot of new material. The album was finished nearly two years ago.

MRR: Mike, how did you join the band?

Mike: It was the last Riot Act show at Raji's and I have this roommate who never forgets a name or a face and he remembers the Skulls from years ago and he pointed out Spike at the club and I was kind of loaded. I staggered over to him and started talking to him and telling how how I worshiped his band. He told me he was putting a band together and was looking for a guitar player. And I had seen them a couple of times before that with Hermann and then with Madd Dog. I jammed with them and everything worked out real well. It was the smoothest transition I had ever done.

Madd Dog: It was like Spike telling me I gotta go down to Raji's and see Riot Act, because the guitar player was like him only better. I thought he was awesome and that we needed him in the band.

Mike: I joined the band in late '92. They had started the record without me...

MRR: Who was on the record?

Madd Dog: Keith and Spike and me and Mike and Pat Smear.

Keith: Spike originally wanted Pat to be in the band, but he declined. We were really fortunate to have him on the record at all. He had other projects he was working on.

Madd Dog: Then he got the Nirvana thing. It worked out best for him. He's incredible. He was good back in those days. I mean, the Germs always had crappy drummers, and Darby was doing his thing, but I always thought that Darby could play really good. I was trying to join the Germs when I first came on the punk scene. But Lorna said that I couldn't be in the band because she thought that I was a bitchy girl. But after she knew me she said that she wished I had been in the band because I wasn't a bitchy girl.

MRR: What about the story of Madd Dog being a member of the Go-Go's.

Madd Dog: I did not join the Go-Go's. I helped out for a week. They had problems with drummers, so I would sit in. They wanted me to join their band, too. I could've made money, but their image was.. you know...

MRR: Tell me about the the history of the Controllers and how that evolved into the Gears and then into the Skulls.

Spike: The Controllers were born out of a pretty good acid trip be-

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tween Johnny Stingray and me. I came out to California and moved in with Stingray in my senior year. I was from Michigan. Johnny was playing guitar and I started to play as well. The Ramones first album came out and I learned how to play that, and I started to write songs and Stingray wrote songs, too. It's a fluke that we found the Masque. We were listening to the right stuff. The Ramones were magic to everyone back then because at the time you had to be a rocket scientist to play music, but they had the energy and gave validity to the sound. After the Ramones, it didn't matter anymore. I knew I could write songs before I could even play "Louie Louie." The summer before I graduated I called an ad in the *Recycler* for rehearsal space, and it was Brendan Mullen. I went down there and that turned out to be the focal point of this whole movement, the Masque. That was the summer of '77. A lot of the stuff that helped the Controllers... actually we were two dopes playing and writing stupid three-chord songs. We didn't know any players, but somehow we always had girl drummers. Some of them were hired for various reasons. (laughs) But Hillary Dillery Fuck was our first drummer. We met her in line at the Whisky. Her most glowing attribute at the time was that she could stick her whole fist in her mouth. The other thing she had going for her was that she could get Quaaludes and her boyfriend played drums for the Monkees behind the curtain when they were on stage and he had a drum set that she could use. So she became our first drummer. She didn't last long but she later resurfaced as a major Gears groupie. The next drummer was Charlie Trash. She was a traveling vagabond Gypsy hooker with a sugar daddy. She could sort of keep a beat. The bass player was DOA Dan Davis. He heard one of our songs on the phone from Walnut Creek, threw all his shit in the trunk and moved down here. He painted a swastika on his chest. But here's the chronology of all that. At the time we were portrayed as a racist band because DOA Dan wasn't a racist, but he wasn't the most sensitive guy in the world. Charlie was from Texas and I'll leave it at that. Stingray and I really didn't give a shit what people thought of us. Anyway, I got sick of Charlie and was gonna fire her, but we had a big gig coming up at the Whisky, and Dan fell in love with Charlie. So when we fired her anyway, Dan went with her and we ended up having Bruce Barf on bass for one show and Paul Roessler from the Screamers playing drums. They did two shows a night, and then Madd Dog wandered down and became the token Negro in our band, which dispelled all the rumors of us being racists.

Madd Dog: I was hanging around and I wanted to be in a band. I was told the Controllers were looking for a drummer, but Lorna of the Germs told me that they were racists. I didn't give a fuck and I thought they were good. I didn't believe it, especially when they approached me and asked me if I wanted to audition. I brought my kit down, we jammed and that was it.

MRR: What memories do you have of the Masque?

Spike: Well, everyone was hanging out at the Masque. Not everyone played there, though. Black Randy hung out there, the Alley Cats, X, the Bags, the Eyes. The real stalwarts of the Masque were the Controllers and the Skulls. We played there all the time, we lived there.

MRR: At this point, you were just the Controllers. Explain the circumstances that led to the Skulls.

Spike: In a nutshell, when this whole thing started as a one-shot... I had no respect for my talent, and no vision of being a star or a musician. I kind of walked away and tried to be a straight guy. I tried to live a life that was kind of predictable and organized and didn't realize that the insanity that my mom bestowed on me made it impossible. When we started playing again, near the end of the Shamrock, the D.I.'s, the remnants of the Gears were winding down, Axxel (G. Reese) and Dave (Drive) and Steve Portito, who was Billy Bones from the Skulls, I ran into him and we started talking about doing a band. And one night near the end of the D.I.'s, Axxel said we should put something together and play. So we threw together eight songs and we hadn't played together in eight years.

MRR: What were you doing for those eight years?

Spike: I went back to Michigan, went to school for a couple of years, dicked around, fished, went down to Massachusetts to my sweetheart, married her, got my guts ripped in two...

MRR: It never occurred to you

SKULL CONTROL

to get back to music? I mean, you're here. There must be this sort of magnetic field that calls you back.

Spike: I don't know. It's just this weird thing the way my life was laid out. I probably would have never picked up a guitar. I was turning eighteen, I'd been shipped off to military school and I told my family to fuck off and moved in with my sister and Stingray and he had a guitar. So I sorta learned how to play some bar chords and we started playing old Stones shit and stuff and suddenly a light went off and we figured if we want to start a band we better start writing some songs and it seemed like five minutes later we had ten songs. (laughs) It was weird. It was like this strange sort of divine intervention. The fact that that happened and I could play guitar and somehow I could write these songs, and then the Ramones happened. I didn't think I had to go to Guitar Institute of Technology to write "Louie Louie." I could write "Killer Queers." I didn't know what I was doing and it worked. And it's the way I found these guys, all these weird coincidences. But I didn't understand it then, and when the Gears went down, I didn't really give a shit.

MRR: What about the Gears? That's really a landmark recording, considering it combined punk with surfabilly music. Nobody was doing shit like that at the time.

Madd Dog: The Controllers broke up and the Gears stole him away.

Spike: I never realized it but

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that was one of the first independent full-length albums. There was the Plugz, there was the Slash thing. Everybody was doing singles. The Controllers weren't smart enough to think of LPs. With 7"s we thought, "Yeah, we could do that."

MRR: What's great about the Gears record is that it's a real document of the L.A. scene at that time, with songs about the riot at the Elks Lodge, pogoing, Trudie, taking lots of drugs...

Spike: The Gears were sort of spawned by another band of Dave and the original Gears guitar player Ruben Irvina called the L.A. Shakers. And several of the songs were actually Shakers songs. They were neighborhood guys from Highland Park and they were hip to the Masque. I remember Dave Drive coming down to the Masque when we were starving on these Christmas tamales his mom made. Yahoo, sustenance. Anyway, they were hip to what was going on and they were playing Larchmont Hall as the L.A. Shakers and we actually played with them. They opened for the Controllers at the Hong Kong Cafe, with Ruben on guitar, and they were playing "Let's Go to the Beach." I thought it was great. But through a lot of ineptness and stubbornness or whatever, the Controllers went down... (laughs and points at Madd Dog) She gets so weird. At one point, half the Controllers and half of the Skulls were working at Budget Rent-A-Car. I got a job and I was living with Mark Moreland of the Skulls, and I walked into this Budget office in Glendale and these dumb seventeen year-old kids there, and I look out and all these chairs are leaned back against this thing and KROQ is on the radio, and they had scrawled into the wood stuff like "Cars" and dope bands but their ears were open, and I walked in. I was in this punk band from Hollywood, and ended up making friends with this guy, Redz, who first was the Controllers roadie. He had a '65 Ford Galaxie, that we totally tore up driving from San Francisco to Austin, Texas. We took him up to San Francisco and I gave him a hit of acid and we wandered around the Tenderloin all night long, just blazing. Somebody had given him this white bus boy's jacket with giant red letters that said, "I Ignore All" and while we were there some girl just hacked off all his hair, and he was walking around with his tennis shoes all blown out, his mom had thrown him out of the house, and we burned his car out and I looked at him and thought, "My God, what have I done to this poor kid?" (laughter) He loved every minute of it. Well, the Gears recruited him to be their bass player. He couldn't play a lick, but he fit. Then the Controllers went down...

MRR: What year was that?

Spike: 1979.

MRR: From the remnants of that came the Gears. How long did the Gears stay together?

Spike: Until 1981.

MRR: When did you two guys (Spike and Keith) hook up?

Keith: I was talking to Dan Rude at Bogart's and I said I was looking for a band to play bass with for a while Dan knew Billy Bones from the Tender Furies, and he said he knew that Kid Spike and Billy Bones were looking for a bass player, so I told him to give them my number. I got a call a week later and I hit it off with these

SKULL CONTROL

guys immediately.

MRR: This is like a really weird kind of punk history. All these names keep popping up from the late '70s. Do you feel that you've been tagged, whether unfairly or not, a punk revival band?

Spike: Yeah. I knew in time that that would come out. We've already dealt with that before we started playing again. But the fact is, the band has really gelled, I've written a shitload of new material and we're playing. However, there was a lot of confusion when I came back after eight years. Nobody was sure who we were, whether it was a revival. Of course, Billy Bones didn't help matters much... I mean, bless him, but when I came back he immediately wanted to do the Skulls. I think he did it just to put a thorn in my side, not really, but sometimes he can be that way...

MRR: Who owned the name the Skulls?

Spike: I went out and did that immediately.

MRR: The Skulls?

Spike: No. Skull Control. Billy always owned the Skulls. Skull Control to me, at the point I got serious, I didn't want it to be a revival. I didn't want it to be the Controllers. I got to the point that I didn't want somebody else singing my songs.

MRR: But isn't the name of the band a combination of the Skulls and the Controllers?

Spike: No. What it is is to make it into an opportunity to make it into something that is its own, but with the heritage.

MRR: So it's a tip of the hat in reference to the past.

Spike: Yeah, definitely. I'm not denying the past at all. The past is a huge part of what we do now. That band is no less credible now. The neat thing now, another blessing, is that I didn't beat my head against the wall for fifteen years and have a big chip on my shoulder. When I got serious it was luck, but when I got serious about my playing I felt fresh and I got tons of energy. There's a lot of people that we came up with then that beat their head and got that frustration beat down so deep into them that it's almost made them be little in their minds, maybe just subliminal. They got this mindset that they should be different just for the sake of being different, not because it's better. I won't mention names, but we know who they are.

MRR: What are your recollections of the Larchmont Hall?

Madd Dog: That was my first gig with the Controllers.

MRR: Did you play the Elks Lodge, as well?

Spike: Oh yeah. Lots of times. The Elks was where the Masque benefit was held.

MRR: Was there ever any trouble at your shows, such as police closing it down?

Spike: Yeah, we were playing in San Francisco at the Institute For The Deaf.

MRR: What went on there? Was somebody signing on stage?

Spike: (laughter) Well, Madd Dog was hanging out in San Francisco, so we went up there a lot. During the day it was for the deaf, but at night the punks rented it out and played shows there at the Deaf Club. We were playing there a lot and we became hot. It was on a Friday or Saturday night and the place was jammed and the Fire Marshall came and closed it up. So we ended up going over to Jim Jones's Temple, but we didn't get to play. There were all these metal bands and we were drunk.

MRR: Was Kool-Aid being served?

Spike: It was about a year before that. We had a fairly hardcore sound, not the hardcore with the one-two beat. I wrote a note today to somebody who paid us a compliment a long time ago. He credited us with maybe being the step to Black Flag. In a way I'm honored, but it's a slight misunderstanding.

Madd Dog: When Black Flag started, their songs were thought of as funny.

Spike: This person that I'm speaking of heard an aggressive sound by us but never caught the sense of humor. I mean, how could you sing "Do The Uganda" and not have tongue-in-cheek. Nobody got the "Killer Queers" joke, because nobody ever understood that the punch line was "Anita Blowjob" not "I need a blowjob." It was a topical anti-Anita Bryant song. I think all the *Slash*ers and all the artistic crowd took it the wrong way.

MRR: What was the reaction of the local press to your band? For instance, *Slash* magazine, among others?

Spike: We weren't a gimmick band, we weren't an English band, but we dug all that shit, like the Sex Pistols. We sort of just did what we did and because we didn't have a particular style, people would talk about us as if we weren't very original. They liked us because we were very fast, but they would say, "Not a very original band, but they rock, which is cool." When in truth we were probably one of the most original bands because of those very reasons.

Madd Dog: They said we weren't political enough. We were probably more political than any of the other bands.

Spike: I always felt that when they interviewed us, they drew straws. They didn't really have a personal interest in us, but they felt they had to put us in there because we were from here. I think I personally offended a few people inadvertently with "Killer Queers" because they misunderstood.

MRR: It seems that if you joke around on political hot issues, you're bound to offend those that have no sense of humor. Everyone's so dogmatic when it comes to laughing at themselves. Before they realize it's a joke, their political agenda antennas are out.

Spike: It was my sister's line, "Anita blow-job." I mean, "If you're gay, you're gonna die"/"Anita Bryant will tell you why"/"Anita baby, yeah, yeah, yeah"/"Anita blow-job." It dawned on me early in Skull Control that maybe that's why some people dissed us. Maybe they thought I was serious.

Madd Dog: I got it. They were doing "Do the Uganda," singing "I wanna be black and look like Idi Amin and do the Uganda" and people were asking me if I was offended. I told them it's a joke, because Idi Amin was a fucking bastard.

Spike: (laughing) Yeah, I'm real serious when I sing, "I wanna get VD"/"Be real mean"/"I wanna be black and look like Idi Amin." C'mon.

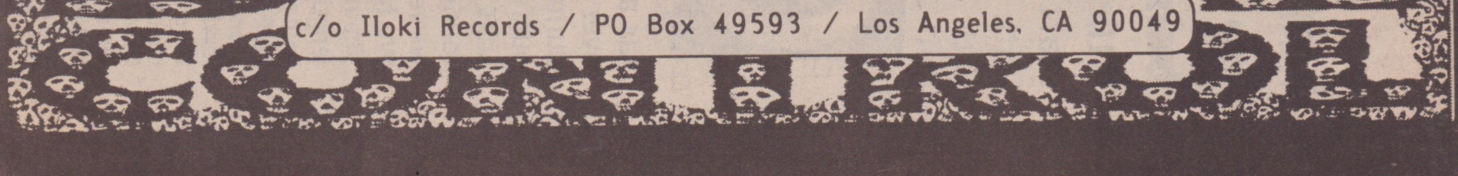
MRR: So what's in the future ?

Spike: I thought when the record came out, some of the workload would be a little easier. But in truth it's doubled up, because now we gotta promote that and play and start hustling for the next deal.

Madd Dog: If I say something, will you print it?

MRR: Sure. What do you want to say?

Madd Dog: I'm a white man trapped in a black woman's body. You have to print that and if people don't get it, well, then, fuck 'em!



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GOOD RIDDANCE

Interview by Fred Hammer.

Russ R. - vocals, Chuck - bass, Rich - drums, Luke - gu

MRR: *History of the band?*

Russ: The band started in 1986 with me and Rich with Rob Land on guitar and Grandma on bass. Our first ever gig was a party on the eastside during Christmas vacation 1986. Chuck is our fourth bass player replacing Tom and Luke joined in 1990. We've only been touring and stuff for like the last year so we've been, basically really lazy up 'till now. We have a 7" out called "Gidget" on Little Deputy records. We're going to record a full length LP this summer and we are trying real hard to get some labels to put it out but we'll see.

MRR: How's the Santa Cruz scene? Rich: The scene is better since the Vet's hall has been having shows.

Luke: It's less violent now and there's more good bands.

CHUCK: I'VE BEEN TO THREE SHOWS.

RUSS: IT'S BEEN REALLY PRETTY GOOD THE LAST COUPLE YEARS THANKS TO A LOT OF HARD, SELFLESS WORK BY A FEW PEOPLE (SARAH, TODD, TREEHOUSE, S.C. MUSIC COLLECTIVE) AND THE EMERGENCE OF PLENTY OF OF REAL GOOD BANDS (IT, FURY 66, MOCK, HERBERT, TNT, SCHLEP!, LOST IN LINE, ETC.).

MRR: WOULD YOU PLAY A 21 AND OVER SHOW AND WHY?

CHUCK: IF IT'S A GOOD BILL.

LUKE: I LIKE TO PLAY AND IT'S BETTER THAN SITTING HOME DOING NOTHING.

RICH: DEPENDS ON THE PLACE. ON TOUR WHEN WE NEED TO PLAY OR IF IT'S A GOOD BILL THEN I WOULD.

RUSS: I WON'T BOOK GOOD RIDDANCE INTO AGE RESTRICTIVE PLACES UNLESS IT'S ON TOUR AND IT'S EITHER THAT OR NOT PLAY AND GET NO GAS MONEY. I AM TOTALLY AGAINST AGE RESTRICTIVE SHOWS AND I TRY NOT TO GO TO ANY. MUSIC SHOULD BE FOR ALL AGES. IT'S JUST A SCAM TO SELL ALCOHOL BECAUSE MOST OF THESE PLACES COULD CARE LESS ABOUT THE SCENE.

MRR: Do you feel you are labeled "racist" because you are white?

Rich: No, not really. Occasionally but I wouldn't generalize. It's like anything, certain people are going to judge you.

Chuck: No.

Luke: Occasionally.

Russ: I wouldn't say I feel labeled racist as much as I feel like people who've been oppressed see me and may think that I don't empathize with them because I am a white male. I'm oppressed by other white males so assigning blame is harder for me but I feel like there are racists and such in every crowd. We have a song about that called "Me from Adam."

MRR: Do you guys vote?

A: Rich: No

Chuck": No

Luke: Sometimes

Russ: I voted for the first time in '92 and I'm not really sure if I'll do it again or not.

MRR:Upcoming releases? Shows?

Russ: Well, we had a recording (eight songs) that we wanted to shop around to labels and hopefully get released but then Tom quit and so we thought we might as well record again with Chuck. Hopefully this summer we'll record and some cool label will put us out. We're going to try and get out and tour the north and Midwest this summer and we really want to play as much as we can in California.

MRR: Influences musical or otherwise?

Chuck: Quicksand, Dag Nasty, Grillers, Summer's Eve.

Rich: Descendents, ALL, Quicksand, Down BY Law.

Luke: Pretty much any early 80's L.A. punk rock.

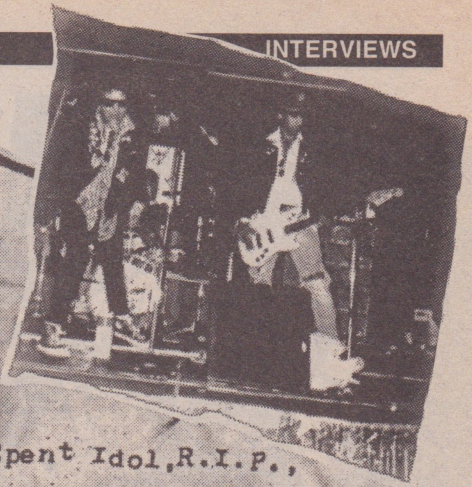
Russ: Musically I'd say Bad Religion up to "No Control" and anything by Born Against and I'm also influenced by Ian MacKaye, Dave Smalley, Paris, KRS One, John Robbins and Noam Chomsky.

MRR: FINAL COMMENTS?

RUSS: DON'T SELL OUT! DON'T LET CORPORATE GREED OVERTAKE OUR SCENE! REMEMBER WHAT GOT YOU HERE.

PU
ROC
interview by Fred Hammer

Good Riddance • 849 Almar Ave. #C-221 • Santa Cruz , CA 95060



SPENT IDOLS

WHO ARE THEY ?

The SPENT IDOLS are the reincarnation of Spent Idol, R.I.P., A San Diego north county garage/punk band which disbanned in 1982. In Oct. 92 they reformed with all new material.

They bring back the late 70's punk rock of New York City and London to the 90's. Fresh and ready to start the punk revolution today, They can be heard on thier new tape " PUNK ROCK " available at record stores throughout southern california.

The Spent Idols are recreating San Diego's punk scene Originally Spent Idol back in punk rock's heyday - '79 - they picked up a couple of new members and added an 's' to their name They've updated their sound and honed their craft. Now the Spent Idols generate songs with a true 4/4 punk beat - simple, catchy tunes with genuine punk lyrics These four guys from Carlsbad, California (Michael, Henry, Gabey and Jesse) are on a mission - a mission of bringing punk rock to the innocent and unsuspecting..... An interview with Michael Spent, by Mercedes. Photos by D. Kish.

MRR: Tell me about The Spent Idols.

MS: Well, my friend and I started the Spent Idols in 1 979. We'd goof around and play parties - did a couple odd shows in North County. We broke up New Year's Eve of 1982 at a big riot party in Encinitas. Personal Conflict was there. This is pretty weird talking about yourself.

MRR: Your first band broke of in 1982 - why?

MS: We all wanted to do different things. The drummer wanted to be all 'arty' and move where they had bands like Green On Red, Days Of Wine And Roses, Dream Syndicate. He'd rather go do that stuff. Our guitarist wanted to be Jimmy Page from Led Zepplin, play heavy metal Megadeth crap. Our bass player- I don't know what happened with him. He was just some circuit boy we grabbed up and got to play. He had no personality.

MRR: So you're the only original member of the group

MS: Yeah. Henry was there the whole time, though. Henry was there, he just didn't play an instrument. Henry was part of Spent Idol.

MRR: He was the 'fifth member'.

MS: He was the fifth Beatle. He didn't have to be bothered with playing anything - he could just be cool.

MRR: So everyone split to do their own thing in '82. Why did you start the band back up in '92?

SPENT
PUNK ROCK!
IDOLS

MS: I did my 'right thing'. I stopped feeling sorry for myself and blaming the world for my problems. I got a job and worked for ten years like a good American. I did the whole fuckin yuppie deal - all that crap. Then I lost my job, fell on hard times. Finally I said 'Fuck it!' I looked back and I had always loved the band. The band was the most funnest thing I had ever done in my life and everyone was against it. So I was like 'Perfect! Let's do it again! Let's do it right.' To me, the scene just sucked so I figured we'd put a little booster shot into it. Stir it up. So we did it.

MRR: **How did you recruit members this time?**

MS: I ran personal ads in The L.A. Reader.

MRR: **What did they say?**

MS: It just said 'Alternative band...'

MRR: **Alternative!?!?**

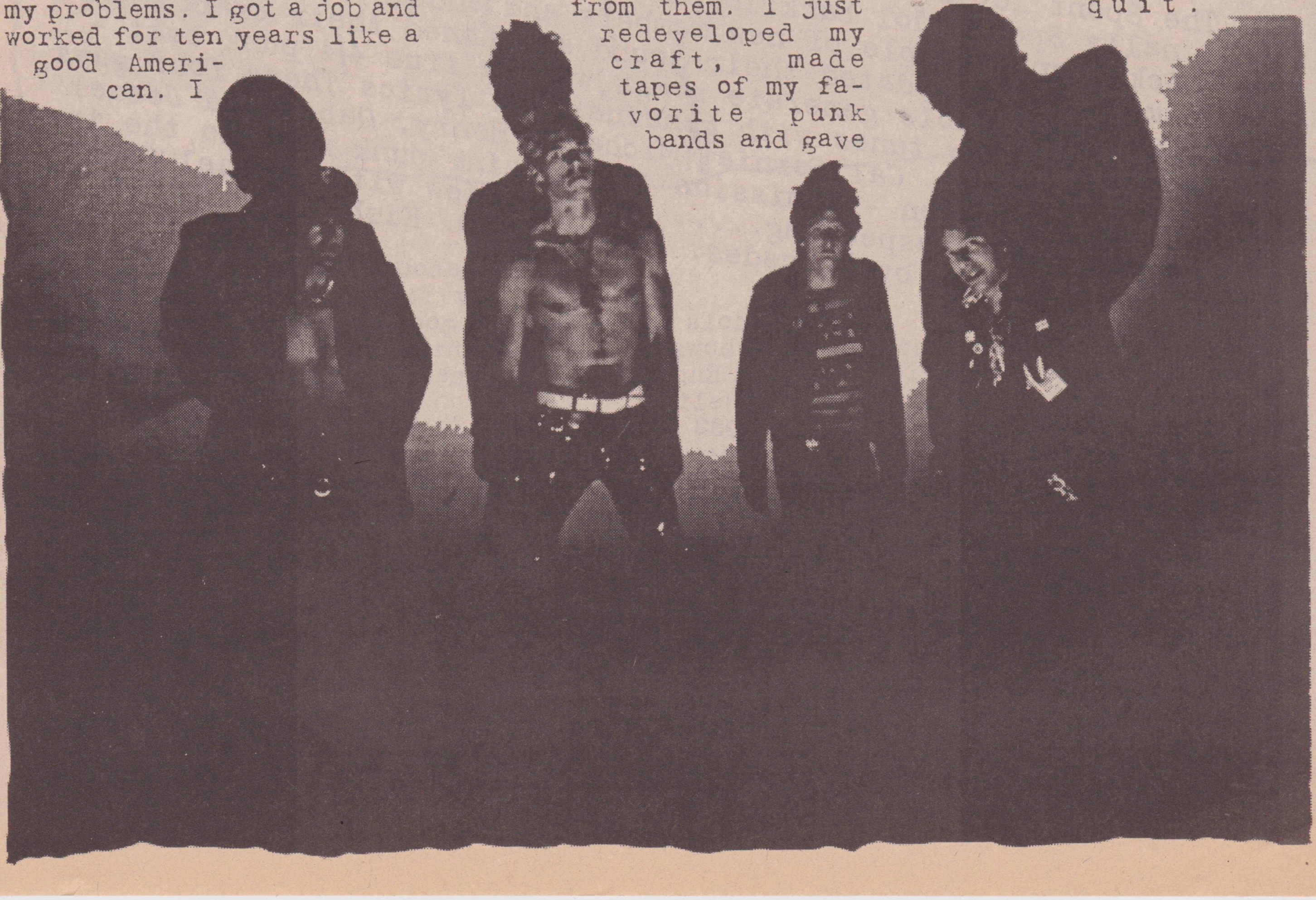
MS: Yeah. 'Alternative band looking for members.' I got all kinds of creeps from all walks of life. It had been ten years since I'd done this so I really got an education from them. I just redeveloped my craft, made tapes of my favorite punk bands and gave them to the guys and said 'I want us to sound like this.'

MRR: **And they said, 'What? This isn't alternative!'**

MS They said; 'What? This will never work! You're insane! This has already been done.' I'm like, 'Don't worry about it. Just do what I say. Don't worry about it.' And boy were they wrong.

MRR: **That's how you came up with your current line-up?**

MS: With Jesse - I had no drummer, I went through my fourth drummer. I ran into this heroin addict friend of mine who said he had a friend who was a drummer who was just red-hot, you know? I wasn't going to give him a call because the guy was a flake and I hate drugs, but I gave his friend a call because we had shows lined up and I needed someone. We haven't missed a show yet. People have let us down right and left - they'd just quit.



People couldn't hang. They couldn't live up to the punk rock image. They didn't have a clue. Jesse showed up and picked up the material just like that and I loved him but I wasn't looking for ability so much as attitude. But Jesse has the ability, so we've been molding his attitude.

MRR: Ohmigod! Into what?

MS: Punk rock. Into our own image...

MRR: What's your definition of punk rock?

MM: Just your basic 4 4 beat. Don't look at me. Not showing off - just play a simple beat that makes people want to pogo. Punk is angry and fun at the same time.

MRR: How did you get G-Man?

MS: G-Man was in a band called The Fuck Dolls and...

MRR: Wasn't that The Exploding Fuck Dolls?

MS: The Exploding Fuck Dolls. They got too big for their britches and just ended up hating each other and destroying it and were in this fantasyland that they were the best and only punk band in the world. Just ask them. Anyway, G-man was recovering and I knew he had potential. I mean, he was playing a little too heavy metal for my tastes, a little too rock. I like things a little more blues based, but I knew that we could work with him. I happened to run into him when I went to see US Bombs, the Syitches, and our guitarist had just quit. So I'm like 'Hey man, let's get together this time and do it.

MRR: And Henry?

MS: Henry's a relative of mine. He was my best friend growing up. He had bought a bass about five years ago and he was going to join a band but he just put it on ice, so I got hold of him because I knew I could count on Him. So I said 'Hey Henry, you wanna be in my band?' and he said 'Yeah, but I never really learned how to play the bass.' So I told him 'Well, you can. That's what's punk's all about. Look at him now - he's pretty fuckin' good! I wouldn't trade him for the world. He's hot! He's pure punk rock, he's the real thing. Self-taught punk rock. That's what it's all about, nothing canned, no 'look at me I'm wonderful' props.

MRR: The 'new' Spent Idols came together when?

MS: October '92. And Henry's been with us that whole time. I've been through four drummers and about the same amount of guitarists, but we've just hung in there. We haven't missed a show yet because of those flakes. We played without a guitarist one time and without a drummer one time but people still liked us because we're wonderful.

MRR: People are just going to want to kick your ass!

MS: Good! I'm a scapegoat.

MRR: No, you're just a snot! Or, what do you call it...

MS: Jilted, gilded... scared!

MRR: You are? What are you?

MS: I'm a man.

MRR: How did you come up with the name Spent Idols?

MS: In '79 Ronald Reagan was going to be president and I saw a picture of him in a cowboy hat and I said 'Look at that spent idol, he's going to be the president'. Then I thought 'That's a good fucking name for a band - Spent Idol.' This time around we added an 's' to make it Spent Idols, plural. Plurals are punk.

MRR: Over ten years - what are the differences between the punk scene then and now?

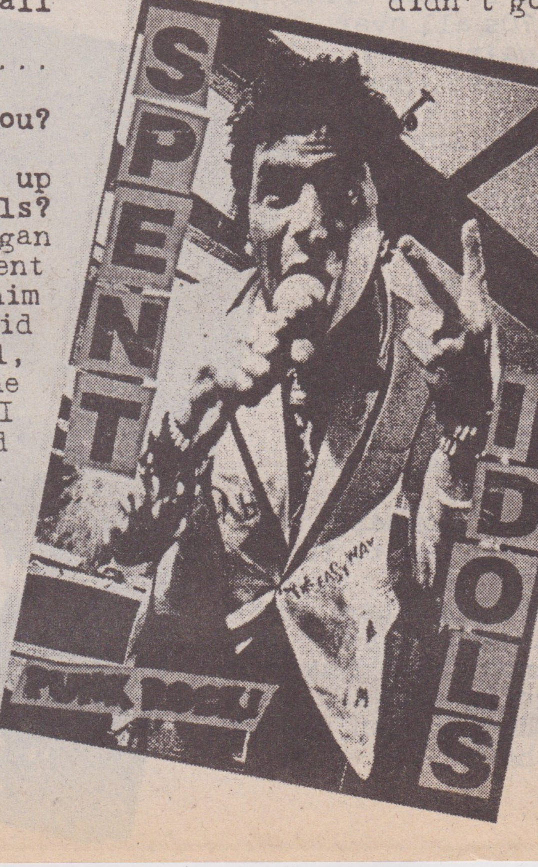
MS: Well, back then there were bands like Black Flag, Circle Jerks, The Vandals...

MRR: Not about the bands - about the attitudes of the people and the shows.

MS: They had this hardcore thing and I just got sick of it because it was just getting too heavy metal for me. I just hated them. I never saw the Ramones - I thought they were just hippies with long hair.

MRR: The Ramones are great!

MS: The Ramones are the greatest and I love them, man. They're one of my main inspirations. They haven't changed, they're the best. They're role models. It was just getting too heavy metal. Violence - I've seen the whole thing. I saw it go from pogo to slamming to the moshpits - I saw the whole fucking thing. I was there. I never got to see those good bands like the Heartbreakers - I had to see the Circle Jerks. I mean, they're great - they're all right, but I could see where they were going. By '82 I didn't go



to shows anymore. Then a couple years later I hear that Black Flag has long hair and they're telling people poetry and I was just going 'I knew it! They're hippies!'

MRR: And now?

MS: Now it's just like when I was a teenager in the early seventies. I didn't like it then, I don't like it now. I don't like that retro, Jeff Beck guitar, Led Zepplin shit they're calling 'alternative.' Soul Asylum's....

MRR: Wait a minute! I'm talking about the punk rock scene.

MS: I am, I'm telling you about the punk rock scene! Soul Asylum, Nirvana - they're the punk rock scene? I just don't see it!

MRR: No, they're not!

MS: Girls are walking around in bell-bottomed corduroys with big brown leather belts and tight knit tops like when I was growing up and it's just the perfect time for punk, man. It's the next thing. People don't realize it - it's going to hit, man. It's just like the '70s all over again. They sucked then and they suck now.

MRR: The punk bands?

MS: The '70s!!

MRR: You lost me! I don't think you answered the question.

MS: I'm sorry. I'm a bad listener.

MRR: Compare the scene now to then.

MS: It's cooler now because anything goes, you know. When I used to go to shows..

MRR: I mean playing shows...

MS: I'm talking about playing shows! You'd go to see a band and it was scary. The cops are going to raid it, some psycho is going to whip out a hand grenade and ruin it, some skinheads are duckwalking around. Now you go to a show and there is a hodge podge of hip-hop, everything is going on in the punk scene now. You get guys walking around like Marky Mark at the punk rock show with their fucking underwear showing and their pants - they're wearing their dad's pants and shit.

MRR: So then the shows were scarier...

MS: Scarier and violent and ignorant and pointless and like you're going to die for this crap? This heavy metal rehashed bullshit that people don't even realize that it's not even punk? I don't think so.

MRR: You sound as if you're bagging on everyone.

MS: I do! Punk is angry! It's angry and you're not satisfied and happy.

MRR: You make it sound as if you're the true fuckin' Jesus or something! The messiah.

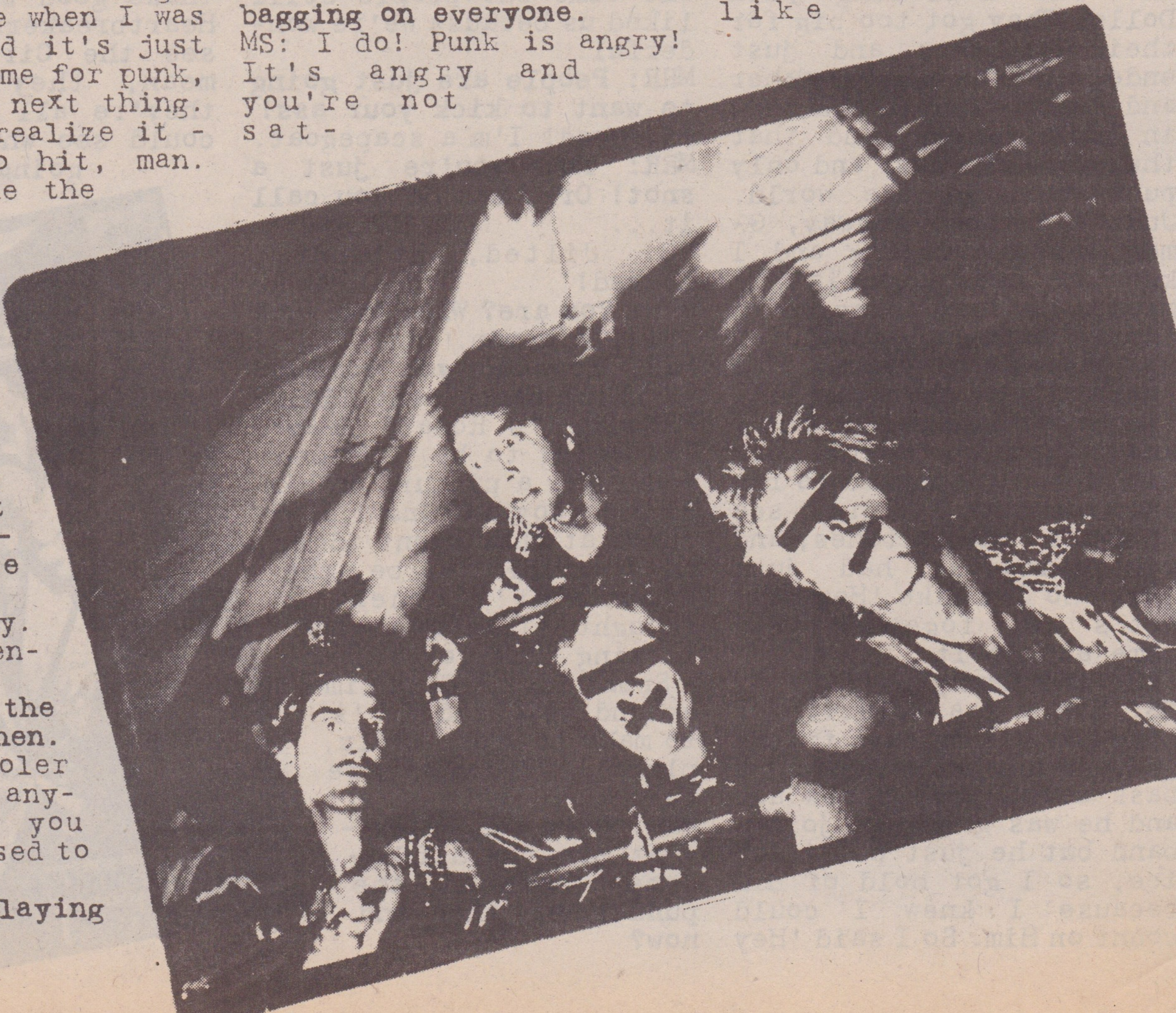
MS: I am the messiah! Why don't you just ask me some pointed questions and then you won't have to paint me into some kind of fucking asshole!

MRR: I'm not the one doing it.

MS: I'm doing it to myself. I'm painting myself as some kind of asshole. Can you just ask me some questions? I hate this. Okay, I'm going to be a good boy now and I won't bleed on you anymore. Ask some pointed questions, not like what do I think about the state of the nation crap.

MRR: Let's talk about your songs. Do you write all of them?

MS: Yeah. I come up with a little 'dat dat dat' because I'm like



an Italian living in China, you know, I don't speak the language when it comes to music. I can't go 'Hey, hit me two A's and a G', you know? I just go 'dat dat dat dat dat. Don't put anything else into it, no fill, just dat dat dat dat dat - you pick the notes." I come up with these melodies and just toss it to the guys and they interpret and go from there. We come out with a version. Having Gabey (G man) in the band is really helpful. He really helps a lot. He's a true guitar professional, he really knows his music. He's schooled in it and stuff but he's not too big for his britches that we can deal with the guy. He's not an egomaniac like most guitarists. I come up with a melody, I give it to those guys, they come up with a rough draft, I take it home, I listen to it, I make the refinements on it, I come back and say 'Listen, this is what I think - what do you guys think?' That song, 'Do the Pogo', we came up with four hard versions of it and we finally, as a band, picked the fourth version which just happened to be mine. So far, everything has been mine. I know, I sound like some fucking Attila the Hun, but I know best. But once we got it figured out, I took it home and worked out some lyrics for it.

MRR: What's your favorite thing about this band?

MS: About this band? It's like being the Sex Pistols, it really is. We go places and people really haven't seen what we're doing. Most of those that had are older than me. It's like being the Sex Pistols and people are going 'What kind of music are you playing?' and they don't even have a clue. They just don't know. We go there and the owner of the club takes a look at us and says, 'I don't want those guys in my club,' but we go in there and at the end of the set he's tapping his foot and digging it and they really like it because punk is always great. It's a lost art and as far as we're concerned we're reviving it on a small scale in our little sphere of the world. That's the best part. It's really rewarding. I don't care if the whole room doesn't like it, I like what I'm doing and I want the band to like what they're doing and that's payment enough If one guys come up out of one thousand and says 'Hey man, that was right on!' that's fucking payment enough for me, man. That's the Midas touch!

MRR: You've been booking a fair amount of shows and getting a good response, haven't you?

MS: Yeah, because people are finally accepting us. It took a couple of years. I told everyone in the band, 'We're going to have to work at this.' Everyone was saying - friends, family, band members, musicians, club owners...

MRR: Everyone was just saying what?

MS: 'No.'

MRR: No what?

MS: No, this won't work. No, this has already been done. You guys are repro. We're not. We're doing the music we love. I'm doing the music I love.

MRR: And the responses that you've been getting recently?

MS: Have been really positive. People say 'Man, this is what got me into punk in the first place.

MRR: I've heard the Spent Idols compared to The Buzzcocks and to Johnny Thunders.

MS: We've been compared to everyone. People who know what's going on compare us to our role models. But the masses - if it's a kid who's nineteen - he'll compare us to like Minor Threat. It depends on what they listen to. The reason I know that what we're doing is good is because whether you like punk or you like aerobic music or whatever - these people, they see something in what we're doing. To me, that sounds like success.

MRR: People relate to your music.

MS: Yeah, they relate to it. No matter what. They've said 'I can tell you right now that I'm not going to like it.' And I'll say 'Just listen to it.' If people will give it a chance they'll like it. I answered that question completely different from what you were asking. Just slap me next time.

MRR: Alright. Fine. What do you consider to be a good show?

MS: Me personally?

MRR: No...

MS: A good show is whether we make a bunch of mistakes or not, we all had fun, we enjoyed what we did and we all clicked. That's a good show to me. And if the crowd will accept us and dug what we did, that's a good show.

MRR: What is a bad show?

MS: A bad show is where everyone's not trying and we go out there and we're rehashing - beating a dead horse. We've had a couple of those in the past because we were pretty miserable because none of us got along but we were emotionally blackmailed into playing. That's a pretty bad show.

MRR: What's been your favorite gig so far?

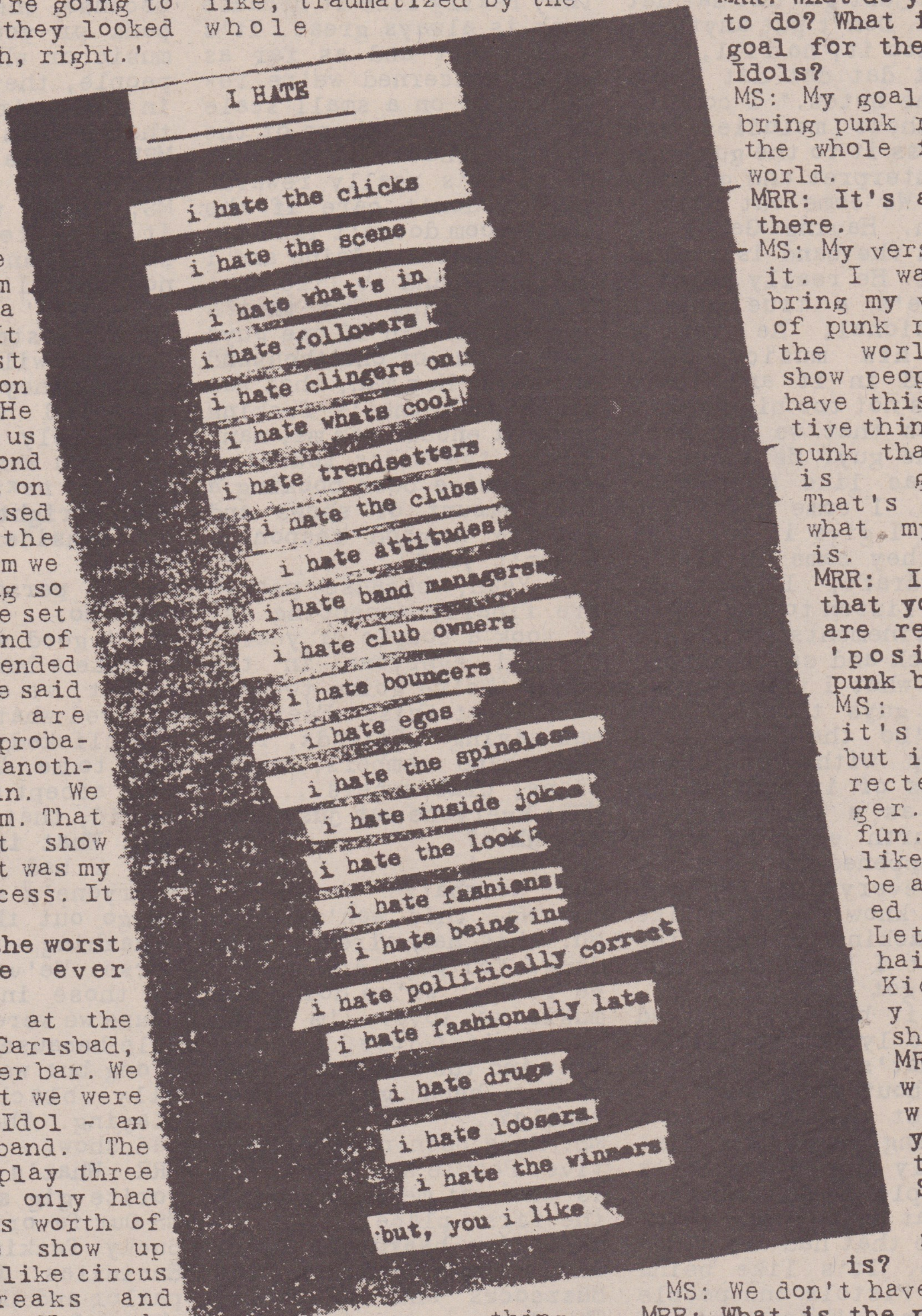
MS Our favorite show was at Bucky fuckin' Doodles in Encinitas. It was a pizza parlor and they didn't know what they got into when they got us. It. was a couple of high school bands and Useless and us. It was great. The kids were sitting there like it was campfire time - didn't have a clue to what we were going to do. Nobody knew, man. We went in there and I told those kids, 'Don't sit so close man, you're going to get hurt' and they looked at me like 'Yeah, right.' They saw when I picked up the microphone stand and started swinging it, man. They got up and I dove right into them and started a huge melee. It was the best thing! I spit on the owner. He tried to shut us down on our second song, so I spit on him and he chased me around the room. I told him we weren't leaving so we did our whole set there. At the end of the night he ended up loving us. He said 'You guys are great!' He'll probably never have another show again. We traumatized him. That was the best show ever, man. That was my version of success. It was hot!

MRR: What was the worst show you've ever played?

MS: That was at the Sandbar in Carlsbad, this little beer bar. We told them that we were the Spirited Idol - an Irish folk band. The wanted us to play three hours and we only had twenty minutes worth of material. We show up there dressed like circus sideshow freaks and they're like 'What the fuck is this?' But we played anyway. I look over and a couple of them are tapping their fee and a middle-aged couple is out there doing swing dancing to us, their Arthur Murray shit. It was like beating a dead horse, you know? But they dug it. But they were like, traumatized by the whole thing.

MRR: That's hilarious! You told them you were an Irish what?

MS: An Irish folk and dance troupe. Spirited Idol!! True story. We really haven't had a bad show. There's good and bad about them all, but that was probably the worst.



I HATE

i hate the clicks
i hate the scene
i hate what's in
i hate followers
i hate clingers on
i hate whats cool
i hate trendsetters
i hate the clubs
i hate attitudes
i hate band managers
i hate club owners
i hate bouncers
i hate egos
i hate the spineless
i hate inside jokes
i hate the look
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i hate fashionably late
i hate drugs
i hate loosers
i hate the winners
but, you i like

MRR: What do you hope to do? What is your goal for the Spent Idols?

MS: My goal is to bring punk rock to the whole fuckin' world.

MRR: It's already there.

MS: My version of it. I want to bring my version of punk rock to the world and show people who have this negative thing about punk that punk is great. That's really what my goal is.

MRR: I'd say that you guys are really a 'positive' punk band.

MS: Well, it's anger but it's directed anger. It's fun. It's like 'Don't be a stuffed shirt! Let your hair down. Kick off your shoes!'

MRR: So what would you say that Spent Idols message is?

MS: We don't have one.

MRR: What is the point of your band?

MS: Punk Rock!!!

Spent Idols
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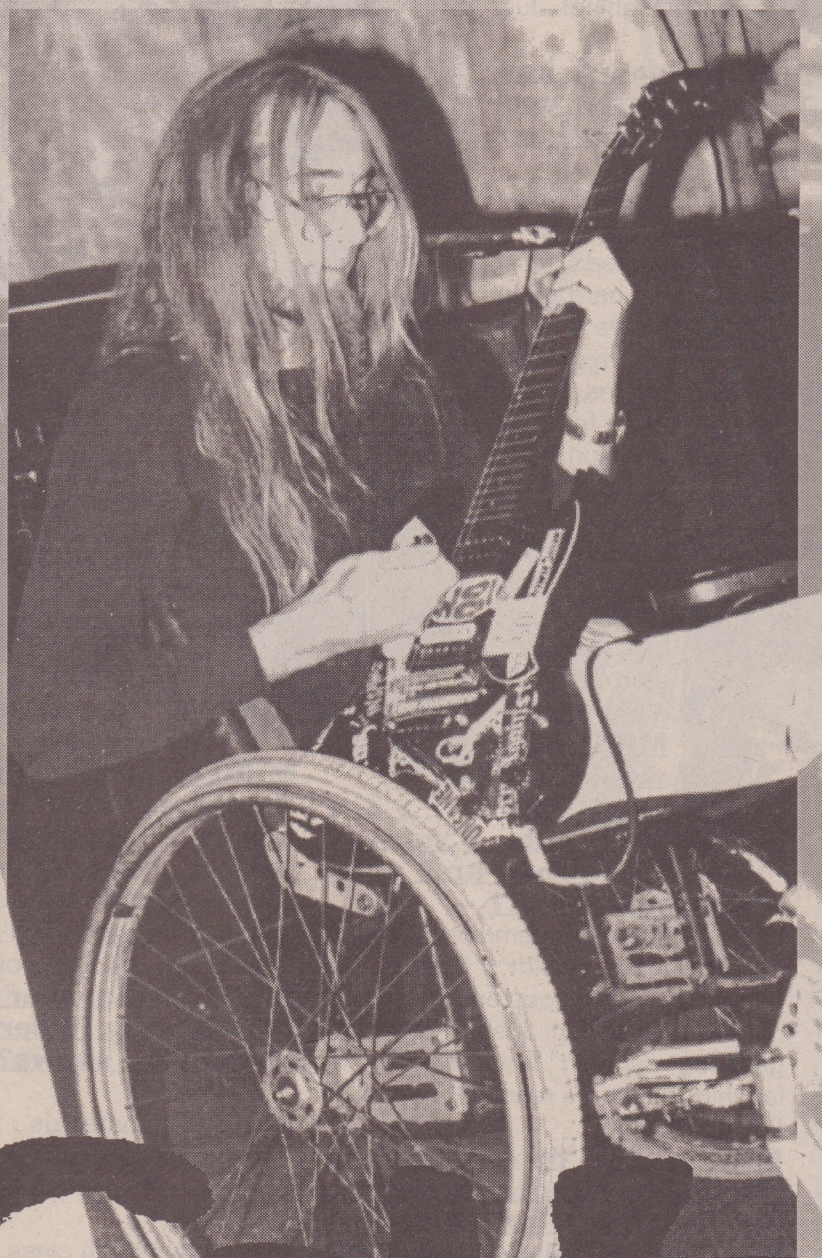
Vista, CA 92085



CRUTCH!

OKAY, you're at a generic punk rock club ®, nine bands more than you want to hear are playing and it's seven more until your friend's band makes the stage and since you've gone straight edge none of the musicians seem as talented as you remember them being. WOT A DILEMMA!

Okay, you've got to show solidarity. Show that you're a committed member of the scene, not some fly-by-night poseur and show that you are willing to sit through SEPTIC LOVE DEATH, HUGGY CANNIBAL, MOTHERFUCKER 6, and the FLECKS OF SPIT even if, honestly speaking, they don't rock your life preserver enough to spill your Evian ®. Then..... wait a minute..... what's that? Wait, these guys know how to play! These guys lick out the crams! Look out ennui, here comes the mighty CRUTCH straight out of the wilds of Santa Rosa.

James plays bass, Darren pounds the temblores, and Martin, often recognized by his sinister unnaturally colored beard, plays guitar and shares vocal responsibilities with James. Some years ago, Martin was involved in an accident on the Golden Gate Bridge, which left him paralyzed from the waist down--which might explain his preference in covers. "I've never liked this bridge that much since then" he told me as we drove into Marin County.

Interview conducted and transcribed by Joe Donohoe.

MRR: How long has Crutch been together?

Martin: A year. Year and a half.

MRR: Built like a phoenix on the ruins of GRIMACE?

Martin: Kinda sorta. I moved down here from Arcata, Darren moved down a year before and James had been here for a couple of years.

MRR: You guys are all from Arcata?

Martin: Except for James.

James: I lived there for eight years [after growing up in Long Beach.

Martin: He moved to town and he was King of Punk. I used to go to his room and hang out and look at all the cool Flipper and Black Flag fliers from LA. He....

Darren: I thought Mike Briggs was the King of Punk Rock.

Martin: Well, he's the Pope of Punk Rock.

MRR: Mike Reeves?

Martin: Mike Briggs.

MRR: B-R-I-G-G-S.

Martin: Yeah from Agent 86.

James: The infamous.

MRR: Being from Arcata originally, do you have any good redneck verses punk rock stories?

James: I like rednecks, I always get along with them.

Martin: I get along with rednecks too but there was this guy named Glen Thompson who drove this old GMC truck. He went down to the plaza one day when my friend Scot was skate boarding around and he went up to Scot and punched him in the face and stole his skate board. (laughs)

Darren: And he didn't get his skate board back for five months after that for evidence.

James: Yeah, the police needed it.

MRR: What's Crutch all about? What's Crutch?

Martin: I don't know, everybody's got 'em. Sex, driving fast, caffeine.

James: Punk rock.

MRR: You guys do a cover of "Destroy the Handicapped" by Fang, do you have any plans to do "Crippled Children Suck" by The Meatmen.

Martin: I thought about it, but it's such a short song.

MRR: You can do the extended Who version.

James: With 70's Martin rock leads.

Martin: Get my flange going.

MRR: What is the subject matter of your songs mostly concerning?

James: Our favorite booze.

Martin: Stupid stuff.

MRR: What's the stupidest?

Martin and James: "The Shroud of Waco."

MRR: The "Holy Shroud of Waco?"

Martin: Yup.

MRR: What inspired you to come up with that kind of idea?

James: The Davidians. The Branch Davidians.

MRR: Yeah, I know that but what made you think that way?

James: Martin thought that way.

Martin: I was raised that way. [laughter] Just to poke fun at everything and everybody.

MRR: Do you know anybody involved in any weird cults or anything?

James: No.

Martin: Just The Hickey Cult, where you get to fuck Matty Love [formerly of The Fuck Boyz], that's how you get in The Hickey Cult.

James: My personal favorite.

Martin: I just wanted to name drop.

MRR: Good name drop. Darren how do you manage your flamboyant drum technique?

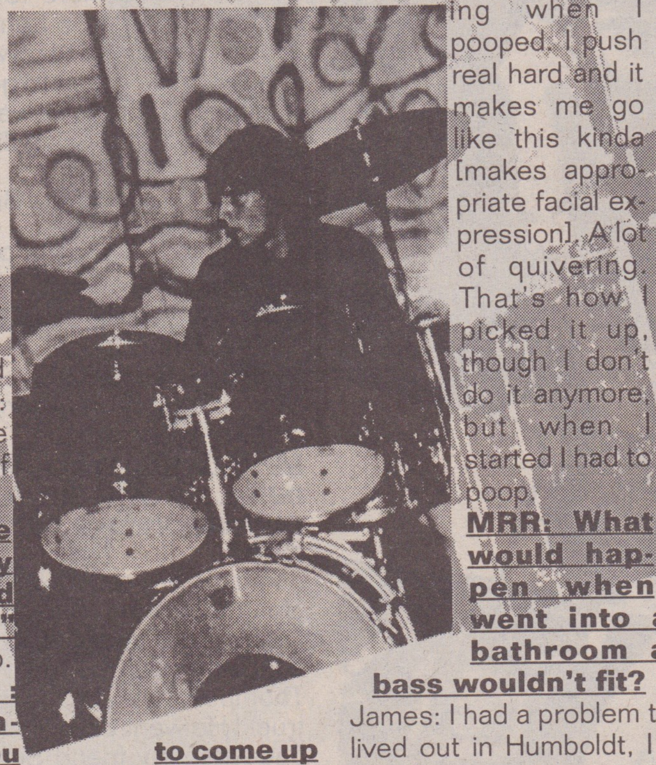
Darren: Uh...

Martin: Listening to Santana.

Darren: [laughing] Just practice.

MRR: James, how do you master your flamboyant bass technique?

James: Uh gee. By playing when I pooped. I push real hard and it makes me go like this kinda [makes appropriate facial expression]. A lot of quivering. That's how I picked it up, though I don't do it anymore, but when I started I had to poop.



MRR: What would happen when you went into a narrow bathroom and your bass wouldn't fit?

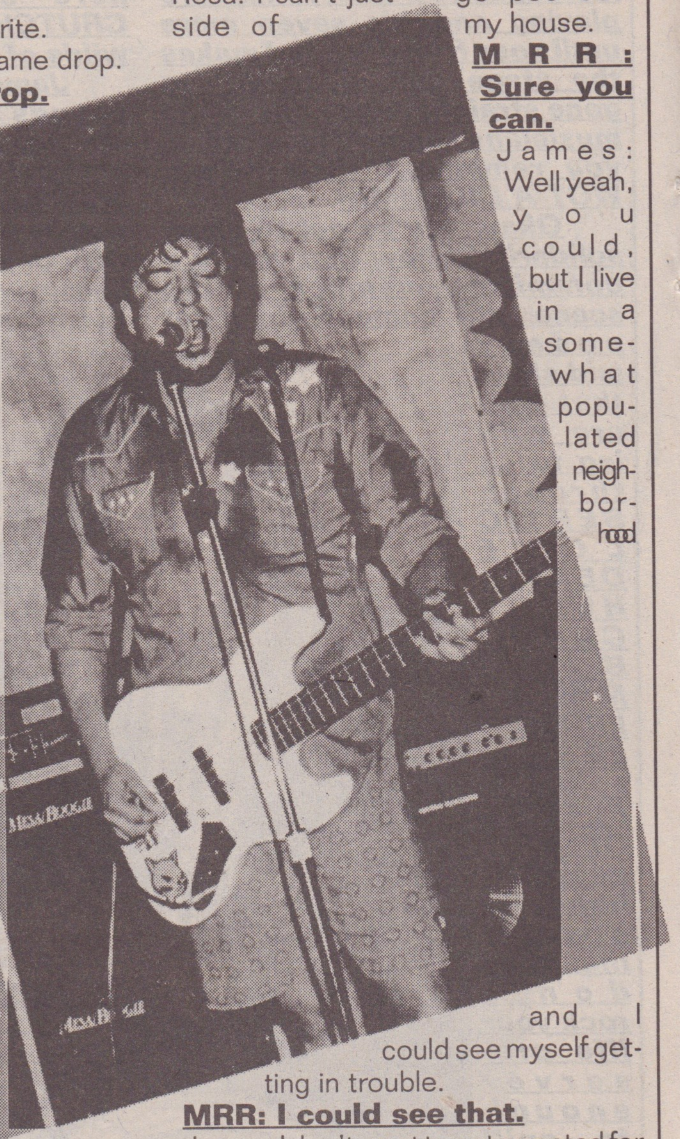
James: I had a problem then. When I lived out in Humboldt, I lived in the woods so I could poop anywhere and it wasn't a problem. Just kinda squat, get a leg rest goin'. [everyone else is laughing for some reason]. You think I'm kiddin' right?

MRR: I was thinkin', out in Humboldt you got all these outhouses so you got to aim the bass a certain way so it doesn't poke a hole in the wall.

James: No, they have real bathrooms up there.

MRR: Oh, do they?

James: Yeah, but you can just go out on the sidewalk. That's one thing I miss about Humboldt, living in Santa Rosa. I can't just go pee outside of my house.



MRR: Sure you can.

James: Well yeah, you could, but I live in a somewhat populated neighborhood and I could see myself getting in trouble.

MRR: I could see that.

James: I don't want to get arrested for urinating in my yard when there's a perfectly good bathroom inside. The back yard, well that's another story except when the wind's right and it comes right back to you.

MRR: Living near Petaluma, does Winona Ryder ever come to see your shows?

James: No.

Martin: She hates us.

James: She doesn't live around here. She just pops up for big tragedies and then bails.

Martin: Just high class stuff.

James: But then we're not from around here so we don't know anybody anyway. We don't have any friends.

MRR: That's good that you

don't have any friends. They're not all they're cracked up to be.

James: It's hard enough just for us to get along.

MRR: Should I ask Darren about the fight he got in at the bar?

Martin: [chortling] Yeah.

MRR: Martin tells me you were really drunk at this bar the other night and you said to some guy you knew "Hey let's go pick a fight with this guy" at the bar.

Darren: No, no, hey, it wasn't really my idea at all [curious laughter yet again from others present]. I don't know, I don't think it was really that good of an idea now, but at the time it just seemed like fun to start a brawl. [Darren's eyes lit up with this recounting] Really, it's not part of my personality to be like that at all. It's just the state after a couple of Pale Ales.

James: Yeah, a bar brawl. People getting thrown off of balconies, breaking, chairs....

MRR: Martin said you went up to this guy and messed his hair up and he said "What's that for, do I know you?" and then you punched him in the face and he beat you up.

Darren: No, no.

Martin: That's the way I heard it. [laughs]

James: That's the way I heard it too. [laughs] I got to say.

Martin: No way. I don't remember what happened. Something like that. I don't know. I'll never live it down.

MRR: You just recorded a 7". Who is going to release it?

Martin: Bong Load/Custom Records.

MRR: How many songs?

Martin: Two: "Disgruntled Employee" with "Kick My Ass".

MRR: Describe "Disgruntled Employee".

James: Bringing a gun to work and pretty much killing someone.

MRR: Aren't you afraid that this is socially irresponsible, that this might make some young person who looks up to you behave in a reprehensible manner?

Martin: Hopefully.

James: No, I don't think so at all.

MRR: Well, what if I were to write the PMRC about you guys?

James: Then we'd get some free press and still play the song. The newspaper article is just as graphic as the song. I saw the news and that's what gave me the idea.

MRR: What's the other song about?

Martin: It's called "Kick My Ass" and it's about being a wuss. Pretty much everyone can kick my ass but I don't care. If it's going to make them feel big, I guess they can.

MRR: That's very Christian of you. What got you all started in music?

James: My uncle's a square dance caller. He used to always play the guitar and stuff, though he didn't make any money at it.

MRR: What was an epiphanal music experience that made you go "I just gotta fuckin' do that"?

James: My first Kiss record.

Darren: Peter Kriss' spaced out flange solo on "A Hundred Thousand Years."

James and Martin: Dude!

Darren: I know it sounds cliché but....

MRR: But what about you Martin?

Martin: I took this guitar class in grade school and we played the stupidest songs imaginable. I just said *this sucks* so I put the guitar down and never wanted to play again, but I'd start getting drunk and I'd pick up the guitar and just sorta play. I never took any lessons. I took the speed course. Snort a bunch of speed and play for two years straight.

James: I took the LSD course.

MRR: That's how Sid Vicious learned how to play the bass so efficiently. He just stayed up all night on speed. He was a very efficient fellow.

James: Yeah, very efficient.

1221 6th Ave
San Francisco, CA 94122

CRUTCH

THE STATICS

The Statics are an up-and coming young band from Seattle that play garage punk, possibly one of the last vestiges of true under ground music as more and more punk bands hit the big time. I recently cornered Zach, Diane, and Bryant at Fallout Records in Seattle, and let fly with my barrage of inane questions... here's what they said... Interview by Chris Lundry, photos by Jim Ransweiler.

MRR: Please give me your names, birthdates, and purposes.

Zach: Zach, date of birth: July 16, 1974...

Diane: Liar...

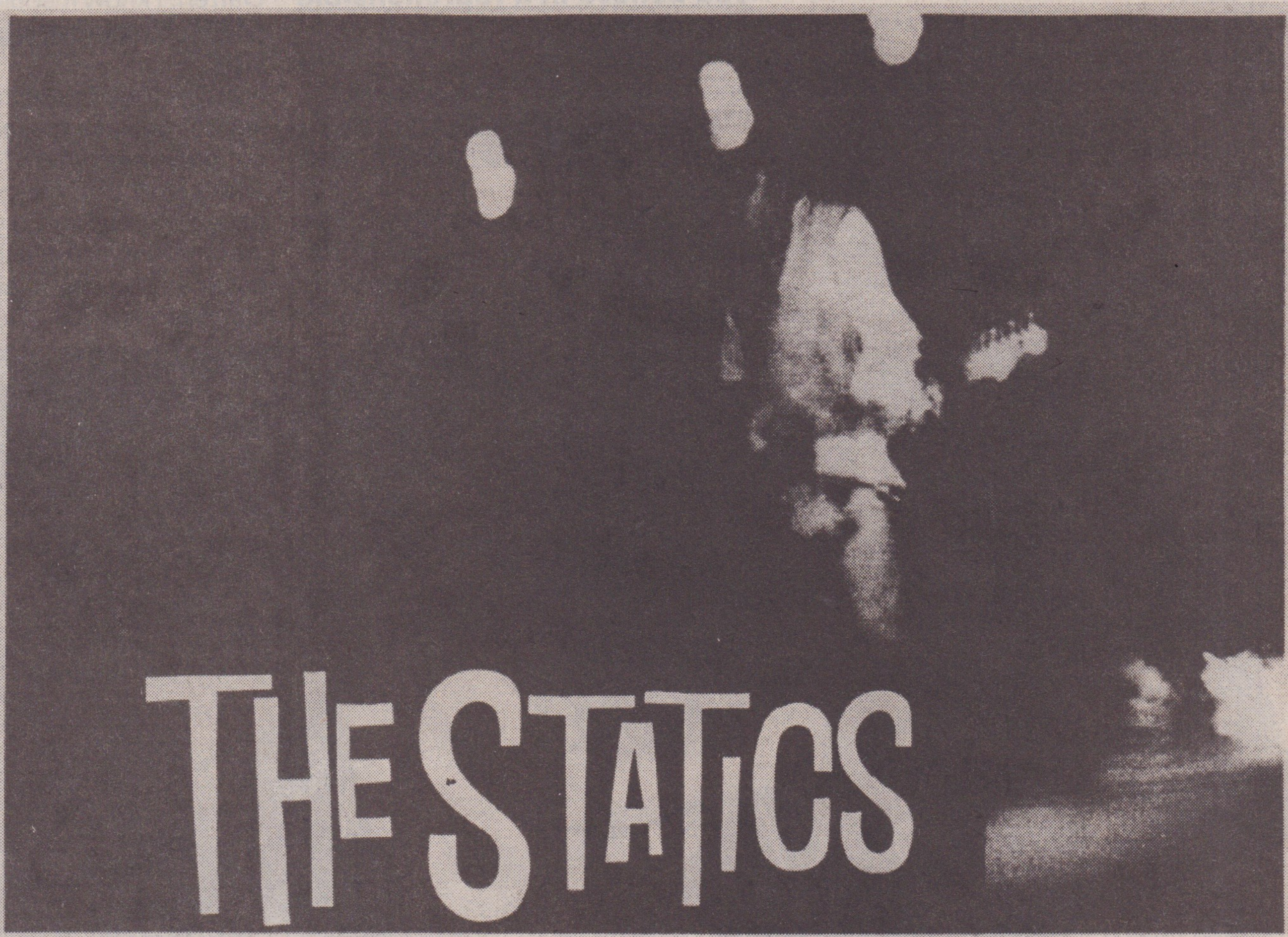
Z: '74...Purpose? I don't know...to make a lot of racket with my guitar.

D: I'm Diane, and my date of birth is July 23, 1971. And I don't have a purpose.

Bryant: Hello, I'm Bryant, and my date of birth is August 16, 1980, and my purpose is to, uh, deliver pizzas.

MRR: What do you guys do for kicks?

Z: We go bowling at West Seattle's Roxbury Lanes!



MRR: Why don't you give us a brief history of the Statics.

Z: The Statics formed in the summer of '92, and there was actually a singer, I didn't sing...

D: '92?

Z: Yeah, it was after Green River...

MRR: After you guys all played in Green River?

D: Yeah, that's right...

Z: Green River Community College. It was '92. It was me, Diane, this guy named Eric used to sing, and Donny played the drums. Then Eric went to college in the fall of '92, so I started singing, then Donny, the lazy bastard, we had to kick him out, and Bryant started playing drums.

D: 'Cuz Zach's a nazi...

B: He called me up around Thanksgiving and asked me if I wanted to play.

MRR: So you had to fill Donny's shoes?

Z: A damn fine job he's doing.

B: Hey, thanks Zach!

MRR: What are some of your influences, we might as well hit that basic question.

Z: I' m big on the Jam...

D: You are not!

Z: I am too! I love the Jam! The Jam, and Billy Childish, and all your basic Regal Select, Nights & Days, Fallouts type stuff.

D: I picked up all of my influences through osmosis from Zach.

Z: She went through my record collection in the living room.

B: I really like the Dwarves... and David Lee Roth!

MRR: What are some of your favorite bands in Seattle right now?

D: The Fallouts!

Z: Oh definitely! And Zeke! It's like, they drove a race car through Moe last time we played there. They were just...Vroooom! It was gnarly.

MRR: What'd they do?

Z: It was crazy. They played the first 8 songs in like 10 minutes, I think. My mom and her boyfriend were like..

MRR: Is your mom into punk?

Z: Yeah! They just saw Zeke, and they didn't know what was going on, it was killer! Zeke was great, so was Sick And Wrong.

D: I'd never seen 'em.

MRR: You guys are doing a split single with them, right?

Z: Yeah, yeah, they were cool.

B: Gas Huffer's pretty damn good!

Z: Who else is cool out here... The Primate 5! Hottest band in Seattle! They're playing Saturday... The Kent 3... I saw half a set at Shiloh's once, that was about it. That's all I've ever seen.

MRR: Who is Shiloh?

Z: He's the man! "Neil Diamond didn't write a song about him for nothing!" With that coat he was wearing, he couldn't go wrong. I wanna call him up and find out

when the next show at the Rug Room is.

MRR: Briefly describe your loss to the Solid Statesmen at the Triathlon at the Funplex.

Z: It was brutal and utter defeat is all I can say, except for Diane's lazer tag unit wasn't working, so I'm sure that had something to do with it. And you didn't even publish the results of the go-cart race!

B: Yeah, Curt cheated on that. I was supposed to be first!

MRR: Were you? I thought he almost lapped you?

B: Almost, but he cheated on me.

MRR: So you're claiming victory in the go-cart race?

B: Yeah, I'm claiming victory.

Z: They mopped us up in miniature golf, no doubt about that. They assaulted us there, but I think we won the go-cart race. They had suits though, they looked far more professional than we did.

MRR: If Dick Dale and Billy Childish had a fist fight, who'd win?

Z: Last time I said it would be Billy Childish, but days after that I saw Dick Dale...

MRR: He's a big guy...

Z: He's a big guy, but Billy's a nasty guy. It'd be a toss up. After seeing Dick Dale the other night, what is he, 53? And he's married to a 26-year-old girl? Dick's got something going on, I don't know what...

D: Something we don't know about...

Z: I'm not going to go with the Billy answer so quick. It'd be a tough one, 'cuz Billy fights dirty, I'm sure.

MRR: What's the best thing about living in Seattle?

Z: Getting kicked out of bars!

B: Going to a club and not getting to see the whole show.

MRR: Because you're underage?

B: Yeah, I'm like 14...

Z: Favorite thing about living in Seattle? It's Zeke...I think it's Zeke!

D: How 'bout the rain? There you go.

Z: It's the great heavy metal scene at the New World.

MRR: What's the worst thing about living in Seattle?

Z: The great heavy metal scene at the New World!

MRR: What's the best show you've ever played?

Z: It was the Moe, 'cuz we made money at the Moe!

D: We got paid! And they helped us carry everything out!

Z: It was great! They moved our equipment and paid us when it was over.

MRR: So that's pretty much the coolest club you've played so far?

Z: Oh yeah. It's big, and they take care of you, not like the Central Clubhouse in Milton. That has to be the worst club in the history of the world.

MRR: What happened there?

Z: They threw me and Donny out, and they kept my fake ID. That place smelled like barnyard animals, like on the weekend they have shows, and during the week it's like a farm auction for Milton.

D: It got closed down.

MRR: Didn't the Phantom Surfers play there?

Z: Yeah, it was us, the Trashwomen, and the Phantom Surfers. And Donny and I had to wait in the parking lot while the Trashwomen and the Phantom surfers played.

MRR: You guys are going to play at the Purple Onion in S.F. soon. Is the owner of that club really Crispin Glover's twin?

Z: He is! He's the San Francisco answer to Michael Goodall. He's awesome... that guy is fully nuts! Ask Donny, that guy had Donny so sauced by the end of the night I couldn't believe it. He knew Donny was only 19, but he just kept pouring 'em and pouring 'em... and then he was screaming into the microphone after we were done, remember that?

D: He pulled the microphone out of Elka's (Trashwomen) hand, "Shut up! The Way Outs are going to be on! I want everybody to go watch it!"

Z: Definitely one of the coolest places...

MRR: How'd you guys hook up with Steve Turner and Super Electro?

Z: From all the years of groveling at Sub Pop for deals on records. We'd go pilfer records, and then Karen started working there, and we gave her a tape, and she called us up.

MRR: That worked out pretty well?

Z: Well, yeah it did. They took care of us.

MRR: What kind of records are you guys into right now?

Z: The vinyl kind!

MRR: Tell me about the whole car rental deal...

D: It's shitty!

Z: Wherever there's an airport, Wez, there's a job.

B: I deliver pizzas for Godfathers! Call me up! *(must've been lying about his age...ed.)*

MRR: That's a pretty punk job. There are a lot of punk bands in Seattle that have pizza jobs. Zipgun, they all work at Piecora's or Rocket, or Hot Lips in the U district is a punk hotbed...

B: Godfathers is not too punk rock. The guy likes to play Slayer or "The End."

MRR: Let's go over the discography real quick...

Z: Rip Off single, Puget Power Volume I comp, Super Electro single, that's it so far. The acetate for the LP came just the other day

MRR: Who worked on that?

Z: Johnny Vinyl recorded it, Fred Cole cut the master, and Craig's putting it out on Rip Off.

MRR: Fred Cole from Dead Moon?

D: Yeah. And Johnny Mathies is putting out that split with Sick And Wrong.

MRR: Any last words for the kids out there?

Z: Eat your Wheaties! Greg Lowery sucks!

B: Don't drink and skate!

Z: Greg Lowery never feeds us! If you're ever in San Francisco, bring your own food! Look for the Invisible Men single, featuring members of the Fallouts and the Statics, we're not going to say who...

MRR: First of all what are the names and the instruments you play? D: I'm Dog and I play the bass and sing. J: John, I play the drums and cymbals and cigarettes. N: Noah uh, I play the guitar. S: Saul, I try to play the guitar and sing. **MRR: Ok, so now that the formalities are out of the way, what's the best place to buy smut in Santa Rosa?** D: El Porn Shop. N: Ask Johnny K, he's got it dialed. J: The porn shop on Santa Rosa Ave., they're open all night. N: I think that's where I want to get a job. **MRR: You're going to work at a porn shop?** N: Yeah, I heard they're hiring, and I'd rather look at porn all day than glue and drill. D: Noah glues sticks and drills holes. N: I make hot tubs for rich people, how's that? **MRR: What are you're favorite bands to play with?** All: Laughter. **MRR: That you have played with?** D: Thee Headhunters. J: Yeah, Thee Headhunters get it!. N: I had fun playing with DOA, that was good. **MRR: Yeah but you guys sucked that night. I was there.** D: We sucked bad!. N: Thanks to our bitchin bass player. D: Hey, come on. J: It was better than the Hot Spots show. D: I didn't fuck it up, we were playing a hundred miles an hour, and Saul was screaming like he playing with Slayer. **MRR: What happened at Hot Spots?** All: Much laughter!. D: Oh shit, I knew it!. J: Dog got fucked up drunk and fell off the stage... **MRR: On his face?** D: Flat on my face. N: All I was doing was looking away, going "you are a fucking dumbdick!!". **MRR: Would you consider that a good show or a bad one?** S: It was great!! **MRR: You guys sold Green Day their name, right?** D: Yeah, for a six pack and a chili dog. N: A foot long chili dog to boot, with cheese. B: They got ripped off!. **MRR: Where did you guys go to school, or should we forget that one?** D: School?? S: I is a Sonoma High graduate. All: Laughs. **MRR: And you guys would drink cat piss for a huge record deal?** J: Fuckin' A! I drink it anyway. **MRR: Ok, here's a more serious one: was your first sexual experience painful or pleasurable?** N: I don't remember, I was too drunk. S: I was too young. D: It was.... it was bad!. **MRR: Saul, what one word would best describe The Randumbs.** S: Drunk!!. D: Nerds. J: I don't know. N: We suck!. **MRR: That's two words, I guess 'stupid' would be it then, huh?** N: Yeah, stupid would work. Suck, stupid, stuff like that. **MRR: So you guys have been playing for how long?** D: A year. N: The same amount of time Dog has been playing the bass. S: Not long at all. **MRR: Actually, I think you guys have been playing two months longer than Dog's been playing the bass.** N: It started in my bedroom when I was living with Dirtbag. We were playing "I Hate Children" and Dog was saying "Yeah, we could have a cool band". D: And now I've been playing for about a year. N: It was going to be Ratso on bass. D: But I got one first, so I got the job. Sorry Ratso!. N: We were playing horseshoes and I said "Dog, we're gonna start a band, me Johnny and Saul". D: No, we were at the Valley Of The Moon Saloon drinking Hamms. S: Pissed drunk!. D: And Saul came up and told me that I was going to play bass, I said "Oh, Ok". All: Laughter. D: The rest is glitter and gold!. All: Much laughter. **MRR: Ok, where's the best place to eat in Santa Rosa?** All: El Faralito!!. **MRR: Faralito kicks ass, huh?** N: Yeah, 3 bucks and you get a fat burritto and you're packed for a week. J: Say no to jalapeños. N: Hey vato loco, no jalapeños, por favor. **MRR: Does everyone work?** J: Me and Saul work. S: Dog doesn't

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type stuff. N: And electrocutes himself. **MRR: Do**
N: It's selling like hotcakes, we already sold five.
punkest thing you've ever seen or done? S: Oooh
pretty punk. J: That's not punk, that's everyday.
S: I think Micah is. D: He's our old singer. J: But he
Willis. All: Yeah!! S: He gets 10 punk points for bein
N: I don't know, I think I'm kinda punk. **MRR: Dog,**
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words and Saul and Noah write music, and John. J
cigarettes. N: Ace Freely ain't got dick on me!. A
someone was to come to one of your shows, wh
how drunk we are. S: Exactly. D: It's hit and miss
a lot of beer cans. N: They kept throwing them at
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If we know that it's gonna be a good show, we k
a good show and what's not? J: When we get paid.
it's the Randumbs Corp., huh? D: No, that's not true
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off the rocks into the river, so this hippy went
neck and the helicopter came and took him awa
Everyone!! There were turds all over the place. D
never been to that god damn hippy fest. S: Yeah,
If you guys could say anything to the billions an
be? S: Don't buy it. N: Buy it for a buck. D: It's t
me dogshit. **MRR: Do you guys have any tours planne**
S: We went to Seattle on our little tour and, uh
D: Bullshit, we were there!. N: Yeah, we were playin
night so he went home and offed himself. **M**
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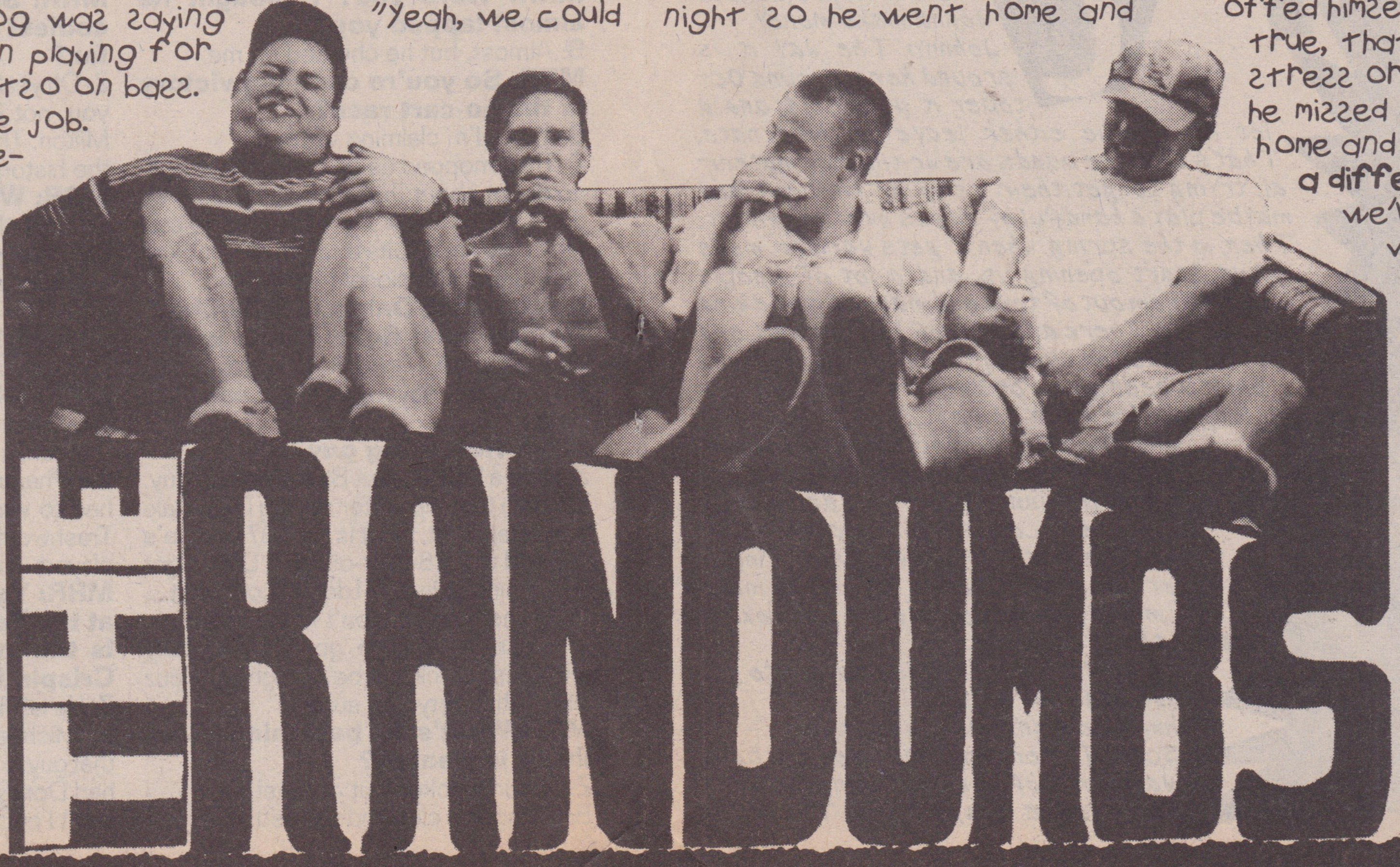

THE RANDUMBS

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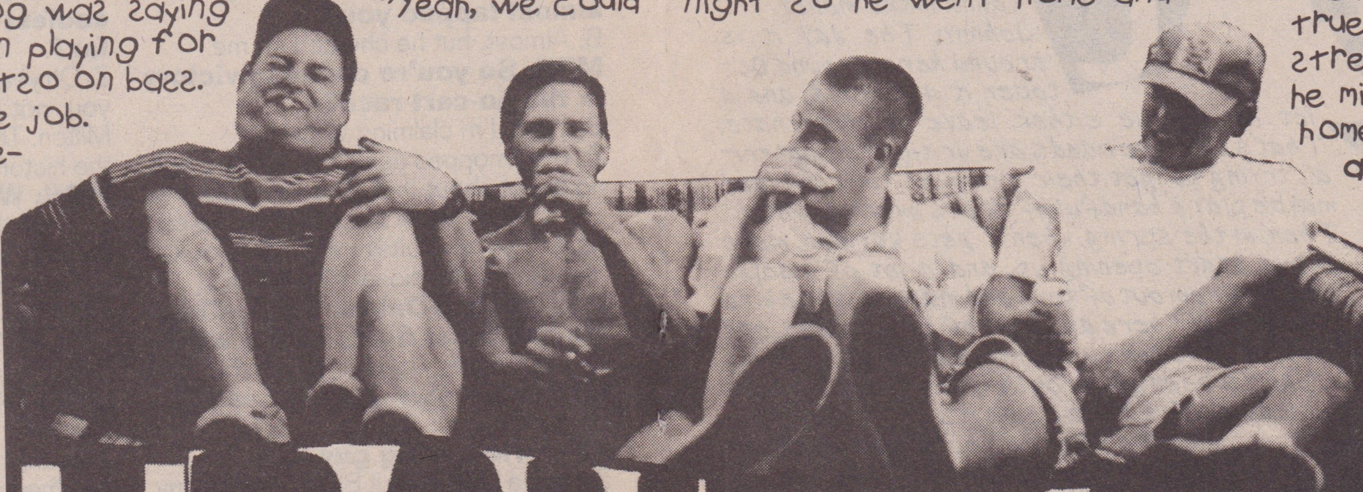
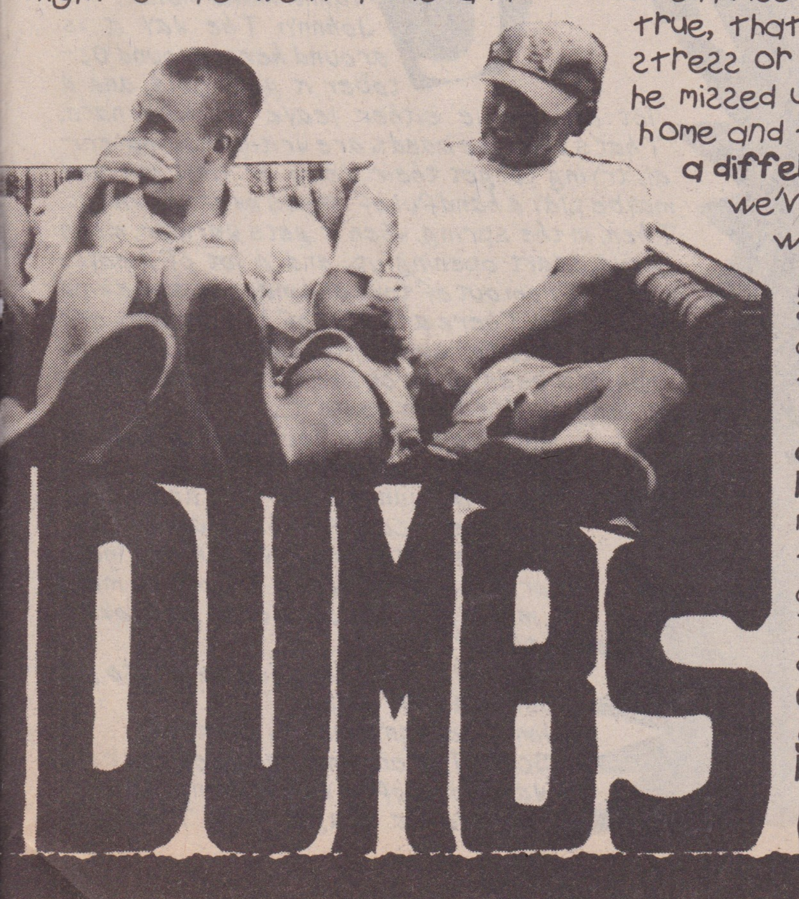


THE RANDUMBS

work but he gets paid. D: I work, fuck you guys!!. N: Yeah, he sits on his ass and talks on the phone, I think he has 'roids. D: I turn light bulbs and unplug toilets, you know, maintenance type stuff. N: And electrocutes himself. **MRR: Do you guys have any records out?** S: One. N: It's selling like hotcakes, we already sold five. D: I gave away fifteen. **MRR: What's the punkest thing you've ever seen or done?** S: Oooh, the punkest? N: I think jacking off is pretty punk. J: That's not punk, that's everyday. **MRR: Who's the punkest guy in history?** S: I think Micah is. D: He's our old singer. J: But he's not the punkest, that would be Dave Willis. All: Yeah!! S: He gets 10 punk points for being in jail. D: And lots of shitty tattoos. N: I don't know, I think I'm kinda punk. **MRR: Dog, what's your real name?** D: That would be Ian. **MRR: Who writes all the songs?** S: Everybody. J: Except for me. D: Me and Saul write words and Saul and Noah write music, and John. J: I play the drums and cymbals and smoke cigarettes. N: Ace Freely ain't got dick on me!. All: Bullshit!! N: Except for hair. **MRR: If someone was to come to one of your shows, what could they expect?** J: It depends on how drunk we are. S: Exactly. D: It's hit and miss with us, that day in Ukiah I got hit with a lot of beer cans. N: They kept throwing them at us, the stage was covered. S: And some hippy came up and recycled, he made bucks. J: That was a good show, we got smashed!. S: If we know that it's gonna be a good show, we kinda ease back on the liquor. **MRR: What's a good show and what's not?** J: When we get paid. All: laughter. **MRR: Oh, it's all about dollars, it's the Randumbs Corp., huh?** D: No, that's not true. John just loves money. **MRR: What's the song "Copter Ride" about?** S: We were at Reggae On The River, and people were jumping off the rocks into the river, so this hippy went screaming down the side and broke his neck and the helicopter came and took him away. N: Who took the dump in the river? D: Everyone!! There were turds all over the place. Don't go to Reggae On The River!! N: I've never been to that god damn hippy fest. S: Yeah, it sucks, but there's lots of acid. **MRR: If you guys could say anything to the billions and trillions of subscribers, what would it be?** S: Don't buy it. N: Buy it for a buck. D: It's two bucks dumbdick. N: You guys don't tell me dogshit. **MRR: Do you guys have any tours planned?** S: Yeah, Lallapalooza. All: Much laughter. S: We went to Seattle on our little tour and, uh, got back the day after Kurt Cabang!!. D: Bullshit, we were there!. N: Yeah, we were playing the Lake Union Pub, it was no grunger night so he went home and offed himself. **MRR: Oh, the truth finally comes out?** D: It's true, that's what really happened. It wasn't drugs or stress or any of that other bullshit. He was pissed that he missed us play with the Dead End Boys, so he went home and took a dirt nap. **MRR: You guys used to have a different singer, what happened with that?** D: No, we've had three. The first was Dirtbag, but he would go skateboarding instead of coming to practice, so it kind of just fizzled. S: The second was Micah for a few months, he had a few problems. N: Yeah, he hated speed!!. D: And then the alleged rape charge, I think he's still on the lam. **MRR: Are you saying that rapists are not invited to be a part of The Randumbs?** N: Yeah, if you're not going to hump me, that's cool, I'll just go jerk off. J: Then there was Pete, we called him Peeth cause he always got his fucking teeth knocked out. N: I hated him!. D: Yeah, Noah hated him so we just decided he should go. Now it's just Saul. **MRR: One last question, what kind of beer do you guys drink?** All: Hamms, Oly, Pabst, Cheap!! **The Randumbs split EP is still available for $3 postpaid (US) c/o Cookskin Records / 1495 Wright St / Santa Rosa, California 95404.**



Public Nuisance is a NY-based outfit who, both onstage and off, are the essence of what punk is all about. Neither politically correct nor ignorant to what's going on around them, they're not meant to be taken lightly. Fast, tight, loud, angry and all fueled by alcohol, contrary to their reputation, they're some of the nicest guys you'll meet. Since the time of this interview, Scott has left the band, and Jimmy is on bass and vocals. Here's a look at them, and at the punk scene in NYC for the last 6 years or so. Interview by Seizure, thanks to Carl-Erik for the

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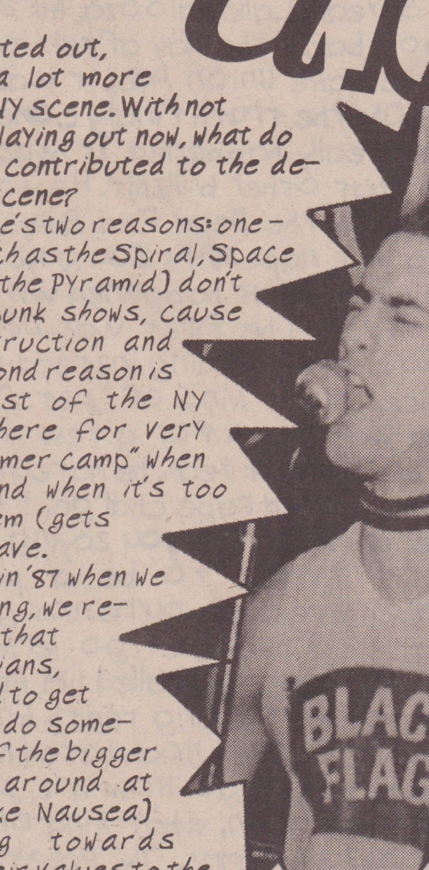


MRR: For the record, name, age and instrument...

Scott: I'm Scott, age doesn't matter, and I vacillate.

Julian: Julian, ageless and timeless – drums.

Johnny: Johnny, I play guitar.

Jim: Jimmy – Young enough to fuck teenage girls and old enough to fuck mature women, and I play the bass.

Brendan: Brendan, 25 guitar.

MRR: How long has Public Nuisance been together?

Scott: Since August of '87.

MRR: After 6 years, why do you continue doing the band?

Jim: 'Cause we're stupid!

Scott: Cause I've been wasting my life for the last four years...

Julian: Public Nuisance doesn't do nearly as much brain damage as our daily lives, our jobs and drugs.

Jim: We do it because it takes up time between each chick...

MRR: Back when you started out, there were a lot more bands on the NY scene. With not many bands playing out now, what do you feel has contributed to the decline of the scene?

Jim: Well, there's two reasons: one – the clubs (such as the Spiral, Space at Chase and the Pyramid) don't wanna book punk shows, cause of the destruction and shit. The second reason is because most of the NY scene isn't here for very long: it's "summer camp" when they come and when it's too much for them (gets cold), they leave.

Johnny: Back in '87 when we started playing, we really weren't that great musicians, we just wanted to get up there and do something. Some of the bigger punk bands around at that time (like Nausea) were going towards preaching their values to the punks that were around. A lot of that stuff was really one-sided...they tried converting the kids to give up meat and not wear leather: they wanted (the kids) to think the same way they did. We went in the exact opposite direction: we used a common denominator for all punks that were out there.

MRR: And what was that common denominator?

Johnny: Beer! Getting drunk, having fun with your friends: that is what we feel punk is all about. We didn't want to tell the kids what to eat or drink: that wasn't our business. A lot of kids saw what we were doing and got into the band. And that's how we've made a name for ourselves...by keeping that attitude together and putting on the biggest beer shows in NYC. We think that the people who come to our shows have enough moral values not to have to be told about racism, what to eat or drink, or that murder is wrong. They all know, they're all intelligent people. So we feel we don't have to incorporate that message in our music.

Scott: Also, it's a matter that the people that were playing this kind of music before, liked to think that they were "progressing" and started doing different kinds of music and looked down on the straight ahead punks.

Julian: Whereas they were just playing into the hands of "the company". That's the whole shit, people just wanna make money.

Johnny: The way it is around here, around October it gets cold, and a lot of people either leave or hibernate. That's when the bands are writing new material, trying to get their demo or vinyl out and maybe play a handful of shows over the winter. Then, in the spring, when it gets warmer, more shows start opening up, and a lot of people come in from out of town and make up some kind of a scene. There are a lot of keg parties, and that leads to the summertime when it's all going on. It's been going on like this for awhile...as long as I've been doing it...

MRR: So what do you hope to accomplish with the band?

Scott: We wanna have fun, drink, tour and make records – that's about it.

Julian: We just wanna have fun and make it worth our while. We're not out to make money, but we don't wanna go broke in the process.

MRR: Why did it take you so long to get your own vinyl out?

Jim: Too many line-up changes.

Scott: The original line up of the band was more of a visual thing: we were more of a stage band. The first

NuiSAnCE

incarnation of the band...we just didn't record that well at all. But now these guys are all musicians and they sound much better on tape; so that's my personal opinion.

MRR: How do you feel about being the first band to be banned from ABC No-Rio?

Jim: Hell Yeah!

Brendan: We don't care either way...we never thought about it too much.

MRR: But ABC is the only club that books punk shows on a weekly basis...

Jim: That just makes me feel cool, because they can't handle us.

Johnny: We're not banned anymore, but the crowd that we generate supposedly starts a lot of trouble, they break beer bottles...

Julian: If we're too punk to play the politically correct social-anarcho ABC No-Rio, then fuck it... they're too righteous to exist!

Jim: If they're afraid to put bands like us on, then they shouldn't call themselves an alternative club in the first place.

Scott: What we play is what we play, and if you're gonna look down on people for jumping around and jumping on the stage...that's what we're all about: that's where I get my energy from and if people are just gonna stand there and watch...

Jim: ...Then we could play lounge music and watch people sip their drinks!

Scott: There's music you can groove to, but what I play and what I listen to are totally different. When I'm up there, I don't want people "grooving", I want people in there, I want people being physical, I want people up there...

Julian: ...Up and jumping.

Scott: We rely on the energy to get by...without it, we're just another band.

MRR: So how'd you get booked on the tour with Chaos UK?

Johnny: We were the best punk rock band, with the biggest reputation.

Jim: We were the guys with the van! (laughter)

Julian: Victor, from Nausea, who's a friend of ours, wanted us to do the tour.

MRR: So how'd the tour go? What went on?

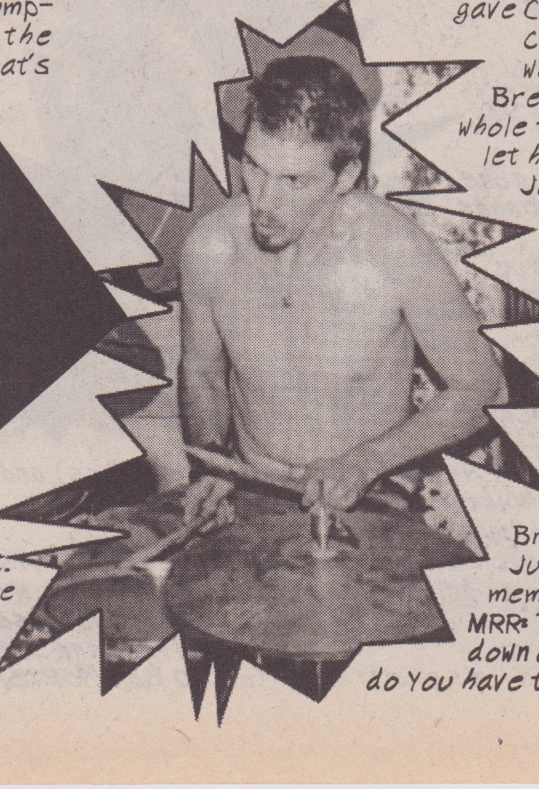
Julian: Let's all tell this story...(Chaos UK) didn't play a single show with us, except Baltimore, and Connecticut, which was a disaster! We covered their ass for 14 straight nights while they were stuck on the side of the road.

Jim: So basically, their van broke down (because they forgot to put oil in the van) and we did most of the tour without them.

Julian: And in Minneapolis, we turned back on business...

Jim: Not because we "killed each other". It's good that we did half the tour 'cause we gave Chaos UK a good rap. But basically, they're just a bunch of wimps.

Brendan: Basically, he begged the whole tour to go home, so we finally let him.



Johnny: The only thing we wanna mention about Bat is that he's not singing with us anymore, because he had things to do and he quit...

MRR: So since Bat's gone, Scott has rejoined. It's been how long since you were in the band?

S: Four years.

MRR: How do the rest of you feel about him rejoining?

Brendan: Excellent!

Julian: Scott is a very welcome member of the band.

MRR: The people who run ABC look down on you for being drunks. What do you have to say about these people?

Julian: They should get corporate jobs and fuck off to the suburbs...

Johnny: Go find out what punk is...

Julian: ...And real anarchy, before they preach it.

MRR: What east coast bands do You like?

Jim: 25 Children... there's a lot of bands on the east coast... Submachine and Aus-Rotten from Pittsburgh, Maggot and Humyn Sewage from NY, the Freeze is still around... Deformed Conscience from Connecticut...

Julian: Disassociate...

MRR: Who writes the lyrics?

Johnny: The stuff we've been doing over the past couple of Years have been mostly Bat's lyrics, but Scott wrote a lot of the older songs.

Jim: Now me and Scott are writin' 'em.

MRR: What are Your lyrics about?

Scott: I write about emotional stuff and stuff I do...which is...drinking. It all relates... Fast women, fast drinking, fast cars, fast food...what I feel, what I experience, what I am.

Jim: Drinking, fighting, fucking, things that piss me off...

MRR: Do each of You do the boring 9-5 routine?

Scott: It pays the rent and puts me in a comfortable situation where I can drink with my friends.

PUBLIC NUISANCE

Brendan: I'm unemployed...

Jim: I install neon signs and get high voltage shocks.

Scott: MY goal is to win the lottery and throw my alarm clock out the window.

MRR: How do You feel about being one of New York's longest lived bands and still doing it?

Jim: Proud! A lot of people give up, but the longer You do it, the better You get.

Brendan: Great!

Scott: It's a great outlet.

MRR: Would You consider relocating out of NY? (laughter)

Scott: I've been trying to get out of NY for 4 Years now but I can't see myself living anywhere else.

Jim: There's no discussion...24 hour stores, the drug supply's good, lots of women, people coming in and out all the time, so You don't have to go anywhere... nothing compares to NY...

Scott: ...For suckiness!

Brendan: Once You get used to NY, it's pretty hard (to leave).

MRR: Tell us about the "summer campers".

Scott: Summer campers are kids that come to NY to live life on the fringe – when it's warm, and when it gets cold, they go to where it's convenient. They profess to be "hard core", "down on the street", but they're not. They're not squatters... squatters are different.

Jim: They think it's a big joke to be here, have no respect for anything, panhandle off local punks, have big mouths and attitudes and cause trouble for us in the long run, because the cops look at them as us. When they're gone, the cops are down on us for stuff they did.

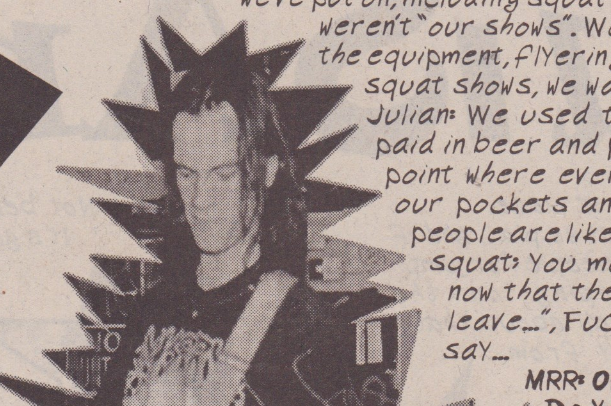
MRR: So in the winter, while we're crammed in our run down apartments, these people are back in their comfortable dream world?

Julian: Correct!

Jim: The NY scene is struggling because no one stays here. Anyone's welcome to come, but we need more people staying here and getting involved in the scene.

MRR: Who books most of the shows in NY?

Johnny: The 3 outlets responsible for most of the shows for the last 5 Years have been us, Ralphy Boy (Squat or Rot/ Disassociate) and ABC. We book shows (such as the annual Beer Olympics, at the end of the summer) with 8-10 bands and kegs of beer. Most of the shows we've played have been shows that we've put on, including squat benefits that technically weren't "our shows". We take the risk by getting the equipment, flyering, etc. but when we play the squat shows, we walk away with zip!



Julian: We used to be content in getting paid in beer and pizza, but now it's to the point where everything's coming out of our pockets and when the show's over, people are like, "don't come back to our squat: You made a big fuckin' mess: now that the show's over, You gotta leave...", Fuck You! That's all I gotta say...

MRR: OK, that about wraps it up. Do You have any merchandise for sale?

Scott: I'm selling my self! (laughter)

Johnny: We have one song on Squat or Rot #1, the Mad Swiller split (with Suicidal Supermarket Trolleys), one song on the Swill comp (w/ Jesus Chrust, Casualties and Deviators), and "Cram it Clownie" and "Mad Swiller" t-shirt designs.

Public Nuisance can be reached at 93 Clinton St #9/ New York, NY 10002. For anyone interested, I have two Public Nuisance shows for trade: 7/89 (with Scott on vox) and 3/93 (with Bat on vox). Contact Seizure/ PO Box 190273/ Mobile, AL 36619.

THE KENT 3

Kent 3 was started by Mike Pitts (vocals) and Viv Halogen (guitar) in Seattle Washington in mid '92. They've released 4 singles, and have an album coming out soon. Bruce Paterson (drums) and Jason Freeman (bass) joined in late '93. They were interviewed by John Persak and myself earlier this year. Lainy Bagwell video taped it for my cable access show "The Enemy Of Creativity Is Good Taste". It has taken me a while to transcribe it because I'm a lazy fuck. Brian Foss

MRR: Where did the name come from?

V: It's the cigarettes.

MRR: It's not the Kent State killings?

J: There were four guys who got killed at Kent State.

M: That's why we got the fourth member.

MRR: Kent 3 went on a small tour. Any crazy tour stories?

M: Not in this band. The last band I was in, a show got canceled and we went to McDonalds and stole some of their decorations.

B: We're hard core.

MRR: Does Seattle suck?

J: I think there are too many bands in a small area. As soon as everyone realizes that not everyone's gonna be getting signed and making a million dollars and all that shit. We're doing it, but we're not expecting to get signed or anything like that. But the thing is, we're having fun doing it. As soon as all these guys just give up and go on to their hobbies and shit, then they're going to figure something else out. There'll be half as many bands in town and twice as many venues to play, and...

B: More room for us.

M: It's usually the people who move here from somewhere else who say it sucks. Of course they can always...

J: Pack up and get the fuck out!

B: It seems like the people who aren't from here have an easier time getting connections for some reason.

M: I thought it was the opposite. We're pretty much opportunistic in the way that we flaunt the fact that we're pretty much local, so we should get precedence over the other bands.

B: Yeah. But since we're local we don't have much to talk about to impress people.

MRR: What kind of reaction have you gotten?

M: People have a hard time pegging our sound. I've listed together all the 'zines who have given us reviews. We've been compared to The Who, The Buzzcocks, Thee Mighty Caesars, New Bomb Turks, Wire, The Fall, Sex Pistols, Fallouts, Black Flag, and Redd Kross. It's not bad company to be in, but if you put them together none of them sound alike. So what do we sound like? Every time we get reviewed it says "yeah they sound like..." some other band.

MRR: Do you have any recordings coming out?

B: We just got done with our CD. It's about ready to go.

M: It's gonna be out on vinyl too. We'll be able to listen to it at home.

MRR: Who's releasing it?

B: Bag Of Hammers.

MRR: If you get a gig for all the free beer you could drink, would you go for it?

M: No.

J: What are you talking about?

V: We get that a lot at the pub, The Lake Union Pub.

J: That's pretty much the best reason to play The Lake Union Pub. I love playing there.

M: The crowds.

J: Yeah, the crowds and the free beer. Free beer-75%, the crowds 25%, for me anyway.

MRR: Any opinions on the clubs around town?

J: They're great.

M: They're all top notch (laughs). Kent 3 doesn't shit where they eat.

J: We go out and leave it in the parking lot.

B: We're looking forward to playing the new Moe's pretty soon.

MRR: I saw a show there. They have a big pole right in the middle of the floor where people would bop around.

B: That's the Seattle thing. You can't have a club without having a big pole right in the way. The Backstage, The Crocodile...

J: I want to see the Supersuckers there, because there's always like ten drunk guys right out in front, and I want to see some heads hitting that pole. It's gonna be cool. Some suckers gonna dive off the stage after about ten beers and go smack and not see the light of day, wake up in about a week.

MRR: How about some political questions? What political figure would you like to see in a dress?

J: T'pau or that lady on Star Trek. The one where they have to fight each other.

B: Was she in politics?

J: Kirk and Spock, man. She was one of the main ones for getting the Vulcans... I'll just shut up about my Star Trek shit.

B: She was already in a dress anyway.

J: She wasn't in a dress. It was this big long flowing thing a-ma-garb.

MRR: Tell us about your singles.

J: I thought Matt Dillon was just a shithead. He wore a wig through the whole thing. I thought using all the local rock stars was stupid. Oh, you meant the 7 inches, the records. They're all good. Just buy them.

B: They make great gifts.

MRR: Have you considered taking large amounts of drugs before recording?

B: We don't do drugs.

J: I did that last time and it didn't work very well.

B: Kent 3 is drug free. Isn't that what we're supposed to say?

M: Yeah.

J: We're clean. Those aren't needle tracks.

MRR: So the stuff in the Boones Farm bottle you're drinking is actually raspberry Kool Aid. And the beer bottles are full of cream soda?

M: It practically is.

J: We're trying to pick up this bad boy image and it's working for a lot of bands. It's not really alcohol and we can delete this from the whole thing. The bad boy image thing might be a ticket to give us a free ride to the top.

MRR: What would it take for you guys to sell out?

M: Money (laughs).

B: It would take quite a bit of money.

V: How much?

P: Hundred bucks.

B: Hundred fifty. Plus all the free beer we can drink.

J: You guys are setting pretty high standards.

M: Deli trays.

J: Umm, there you go.

MRR: Would you guys play fondu parties?

B: Do you have to bring your own skewers?

MRR: You could use coat hangers.

J: I've got my little genuine/artificial Rambo knife in my pocket. Stab though whatever I eat. I'd have to take all the pot resin off of it though.

MRR: Can we leave that in?

M: He lends it to his pothead friends sometimes.

MRR: When is the album going to be coming out?

M: It'll probably come out in May and it is fantastic. There's 19 songs on it.

J: It was supposed to be out February.

MRR: What's the name of the record?

J: We haven't come up with a name yet. We've been thinking of a lot of things. We could have a call in and vote thing.

B: Yeah, that's a good idea.

M: I'm going to call several Seattle underground notables on the phone. We're all going to talk to them. Jimmy Stapleton of Bag Of Hammers. (picks up and dials phone) It's like dialing for dollars. Hey, the phone's unplugged!

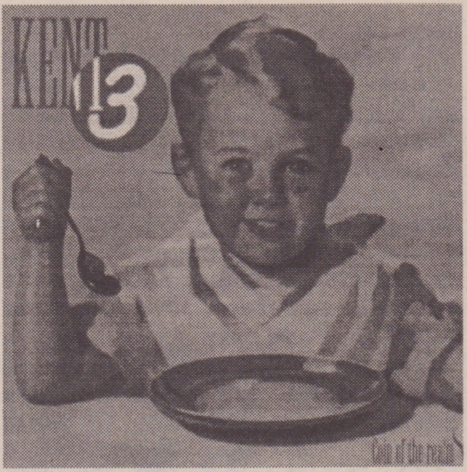
J: There we go.

M: No one's home.

V: What's the message?

M: Calling Curt Buttburger of Psyclops Free Printing. (there's no answer)

MRR: Is Kent 3 ever going to get theatrical, put makeup on, put on spandex, the whole thing?



B: We only do that after a show.

V: Just tight white jeans.

B: We're getting into our new jacket phase now. Sport jackets, brightly colored cocktail jackets.

J: Little waiter uniforms.

MRR: What's your opinion on the new anti-flyering law?

M: Jane Noland's my mom (laughs). You know how she was talking about all those fires from people lighting flyers on fire? That only happened about two weeks before she brought up that ordinance. Coincidence? Maybe. It was her and her henchmen sneaking around in the night.

J: I'll bet, looking for an excuse. "Oh, those posters are such an eyesore on the community".

B: She hired Jeff Goloolly to do it.

J: Who's that? The Tonya

Harding guy? I don't think that shit is newsworthy. I think it's stupid.

B: We're talking about it.

M: She's not guilty until she's been proven guilty. I was hoping she'd do well in the Olympics. I was disappointed. I felt bad because there was a need to beat that girl's knees, trying to steal her wallet and all these things escalated.

MRR: Do you flyer a lot?

M: No, we don't really do that.

J: We let the name travel by itself.

V: I don't think the law will stop bands from getting shows. If people want to see a band they'll find out where they're playing. Just look in the local press or something.

J: Flyering sucks unless you're drunk.

B: It's going to be impossible to crack down on it anyway. I think they're going to call all the numbers (on the posters), the clubs.

J: The cops can't be everywhere. Where they are not, that's where we're going to be.

B: There are fifteen hundred plus bands active in Seattle.

MRR: 1500?

J: I'd say so.

V: He stayed up one night and counted.

B: And that doesn't include the garages.

J: That's just too damn many.

B: That was the last estimate I heard.

M: That's better than ten thousand in LA.

J: Lets go to LA.

M: Not unless you want to start another Holocaust.

MRR: Has anyone had a brush with fame?

B: Uhh

J: There's your answer.

B: I parked Shaquil O'neil's car.

J: (to Viv) What about you? What's the closest you've come to fame?

V: I got my picture in the *Bellingham Herald*.

J: OK, Pitts?

M: Me and Wynnona Rider. Been inside her.(laughs)

MRR: You guys don't do any covers. Why?

M: We haven't had the need for them yet. Too many originals.

J: We've all wanted to do covers at different times, but when comes down to it, we've got to work on our own stuff first.

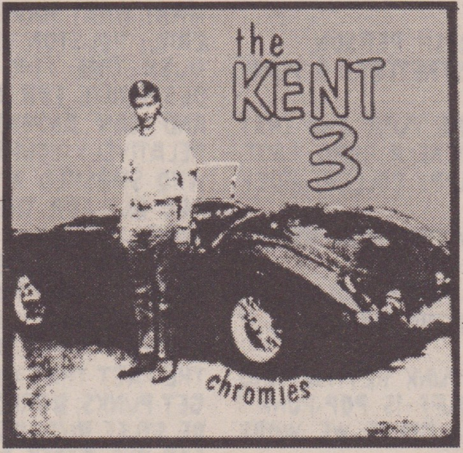
M: Or we'll start playing a cover and we'll want to put new lyrics to, change it a bit. (laughs)

J: Can you say "Rip Off Artists"?

MRR: Have you rewritten 'Louie Louie" yet?

J: 'Estrogen Cruiser'. Man, just listen to it.

B: It's a matter of how many bars you use, I think, before you get sued.



J: We could just switch the key. That would be fine. Instead of playing it in E, we'd play it in...F.

B: Our guitars are out of tune half the time anyway, so we couldn't get sued for that.

MRR: What message would you like to tell all of your fans?

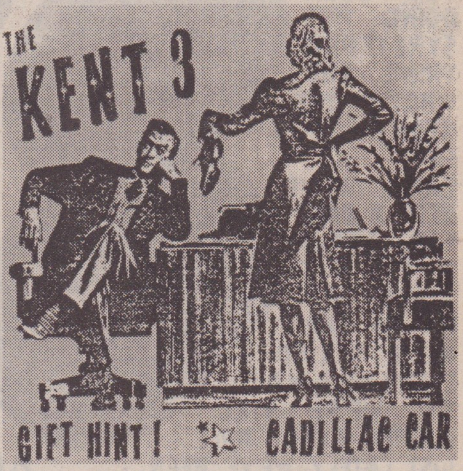
M: Stay in school. Don't do drugs.

J: Don't forget to wipe. Stay off the pipe.

MRR: If you could give up one thing, what would it be?

M: Smoking.

J: Catholicism. That's the first thing I gave up. I was brought up Catholic. There's a difference between being Catholic and being brought up Catholic. There's good things about being brought up Catholic, you get to work the guilt trip.



MRR: Who writes most of the songs?

J: Viv comes up with most of the good stuff.

M: We all come up with stuff.

J: None of us could write it without the rest of us. I think that's how pretty much all bands do it, unless it's the "Shit Shinola" band, where one guy writes it and everyone else reads it off sheet music. I mean I can't play drums. That's Bruce's job. He writes the drum parts. So we all write.

V: You can read music though.

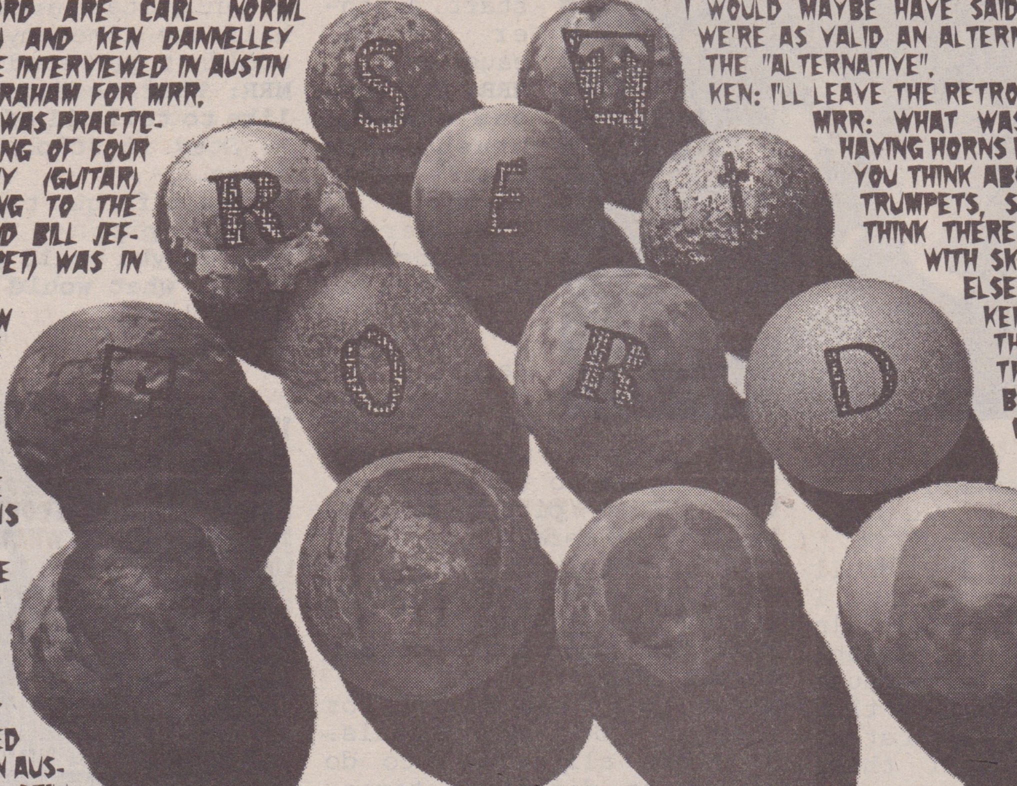
J: Kinda. These guys almost kicked me out for knowing too much theory. I never studied either, I just watched some guy count through his scales.

MRR: What's your favorite vegetable?

M: Jason's my favorite vegetable.

V: Joey Ramone.

STRETFORD ARE CARL NORML (BASS/VOCALS) AND KEN DANNELLEY (DRUMS) WERE INTERVIEWED IN AUSTIN BY STUART GRAHAM FOR WRR. DAN (GUITAR) WAS PRACTICING THAT GANG OF FOUR COVER, TONY (GUITAR) WAS LISTENING TO THE BIG BOYS AND BILL JEFFRIES (TRUMPET) WAS IN MINNEAPOLIS,



WRR: HOW LONG HAVE YOU BEEN DOING THIS STRETFORD THING AND WHAT'S THE STORY THUS FAR?

CARL: WE'VE BEEN A BAND FOR ABOUT THREE YEARS, STORY SO FAR? WE'VE PLAYED EVERY HOLE IN AUSTIN, WE'RE STILL PLAYING EVERY HOLE IN AUSTIN AND JUST LATELY WE'VE BEEN PLAYING HOLES IN HOUSTON, SAN ANTONIO AND DALLAS, PERHAPS THIS YEAR WE'LL BE PLAYING A HOLE NEAR YOU,

KEN: WE'VE BEEN A BAND FOR TOO LONG, I'M QUITTING TODAY,

WRR: WAS STRETFORD YOUR FIRST BAND? WHAT HAVE BEEN SOME OF THE STRETFORD MEMBER CHANGES OR WHERE DO OLD STRETFORD MEMBERS GO WHEN THEY DIE?

CARL: I'VE BEEN IN TONS OF BANDS SINCE I WAS SIXTEEN, NONE THAT REALLY MATTERED BUT OF COURSE YOU COULD SAY THE SAME FOR MY CURRENT ONE, THERE ARE ONLY TWO STRETFORD ALUMNI-- OUR OLD HORN PLAYERS TERIE AND REBECCA, REBECCA NOW SINGS FOR AN ART POP BAND HERE IN AUSTIN CALLED SINCOLA AND TERIE IS US, AMBASSADOR TO LITHUANIA (I'M SERIOUS!),

WRR: WHEN ARE YOU GOING TO DROP THE 'FAKE ENGLISH ACCENT'?

CARL: WHEN I STOP BEING A FAKE ENGLISH PERSON,

WRR: WHAT IS THE STRETFORD SOUND? IS STRETFORD A 'PUNK' BAND?

CARL: TO ANSWER THAT I'D HAVE TO DEFINE 'PUNK' AND THAT COULD TAKE FOREVER, LET'S JUST SAY WE'RE A HARD, FAST, POP BAND THAT THROW IN A COUPLE OF SAPPY COLLEGE ROCK TYPE SONGS,

WRR: HOW HAVE YOU BEEN CONSTRUED BY THE LOCAL MEDIA?

CARL: AS SONGWRITING GENIUSES,

KEN: THEY HATED US UNTIL WE PUT THEM ON THE GUEST LIST,

WRR: IS THERE A POP PUNK REVIVAL ON THE WAY OR IS IT JUST POINTLESS NOSTALGIA?

CARL: I DON'T KNOW IF THERE'S A POP-PUNK REVIVAL AND I DON'T REALLY CARE, SOME OF OUR STUFF IS POP-PUNK I SUPPOSE, BUT IT WOULD ONLY BE NOSTALGIA IF WE WORE WRAPAROUND SHADES AND HAD SPIKES,

WRR: WHERE WOULD YOU PUT STRETFORD AS A PRODUCT OF THE 1990S, OR ARE YOU JUST UNABASHEDLY RETRO?

CARL: WE'RE UNASHAMEDLY TRADITIONAL, BUT RETRO? I THINK NOT, THERE WAS A TIME TWO OR THREE YEARS AGO WHEN I WOULD MAYBE HAVE SAID YES BUT NOWADAYS WE'RE AS VALID AN ALTERNATIVE AS ANYONE, TO THE "ALTERNATIVE",

KEN: I'LL LEAVE THE RETRO TAG TO THE EXPERTS,

WRR: WHAT WAS YOUR REASON FOR HAVING HORNS IN THE BAND? WHAT DO YOU THINK ABOUT PUNK BANDS WITH TRUMPETS, SAXES, ETC.? DO YOU THINK THERE IS A CONSCIOUS LINK WITH SKA OR IS IT SOMETHING ELSE?

KEN: TO HIDE THE FACT THAT WE'RE A CRAP, THREE CHORD PUNK BAND,

CARL: I LOVE HOW HORNS SOUND WITH PUNK ROCK, WE'RE JUST USING HORNS IN ABOUT A QUARTER OF OUR CURRENT SET, I'D LIKE TO THINK THAT WE'RE DOING AN OK JOB, IT'S REALLY NOTHING TO DO WITH SKA, MY MAIN INSPIRATION WAS THE HORNS ON THE SAINTS' SECOND ALBUM, THAT'S BRILLIANT STUFF,

WRR: HOW DOES STRETFORD FIT IN AS A TEXAS BAND?

CARL: I DON'T THINK WE DO, IF I WAS FROM TEXAS OR EVEN FROM THE STATES I STILL DON'T REALLY THINK THAT WE'D SOUND LIKE ANY KIND OF TEXAS MUSIC BUT WE HAVE CARVED A LITTLE NICHE FOR OURSELVES AND PEOPLE DON'T SEEM TO MIND HAVING US AROUND,

WRR: DOES AUSTIN HAVE ANYTHING THAT THE REST OF THE WORLD WOULD WANT TO HEAR?

KEN: BESIDES US, NO,

CARL: SURE, THERE'S GREAT BANDS EVERYWHERE, UNFORTUNATELY, THE GOOD BANDS DON'T GET BREAKS AS OFTEN AS THE SHITTY ONES,

WRR: WHAT HAVE YOUR SHOWS BEEN LIKE OUTSIDE AUSTIN?

CARL: HOUSTON PEOPLE ARE INTO NOISE, THEY HAVEN'T HAD MUCH TIME FOR US YET, BUT THEY'LL LEARN, DALLAS IS DESPERATE FOR ANYTHING THEY CAN GET THEIR HANDS ON AND SAN ANTONIO IS COOL, THERE'S A BIG CROWD OF RELATIVELY YOUNG PUNKS WHO DIG US EXCEPT THIS ONE GUY WHO SMASHED MY FACE OPEN AT A SHOW A YEAR OR TWO AGO BUT FOR THE MOST PART WE GET A GREAT RESPONSE DOWN THERE,

WRR: WHAT KINDS OF PEOPLE COME TO STRETFORD SHOWS? WHAT DO YOU THINK YOUR APPEAL IS?

CARL: ACTUALLY A LOT OF DIFFERENT PEOPLE COME TO OUR SHOWS, I THINK THE APPEAL IS BASICALLY THE ENERGY AND THE FACT THAT WE HAVE SOME CATCHY SONGS, BUT YEH, WE GET PUNKS, BORED PEOPLE, PEOPLE WHO LISTEN TO ALL KINDS OF STUFF BUT LIKE US AS WELL, THAT JUST ABOUT ACCOUNTS FOR THE THREE OR FOUR PEOPLE WHO COME TO OUR AUSTIN SHOWS ON A REGULAR BASIS,

WRR: HOW DO YOU GET ALONG WITH (OR ARE YOU RECEIVED BY) THE 'SPIKY HAIR CLUB'?

CARL: THEY ARE ATTRACTED TO THE ENERGY BUT I SUSPECT

THAT THEY DON'T LIKE OUR 'LOVE SONGS'.

WRR: WHAT ARE YOUR IDEAS ABOUT POGO AND DANCING, PEOPLE WHO DO IT AT YOUR SHOWS OR OTHER SHOWS YOU GO TO? IS THERE A CARL NORML POGO CONSPIRACY? WHAT DO YOU THINK ABOUT POGO VS. THE WHOLE 'MOSH' THING?

"POGO ON MY OWN"
NO MORE SAFETY PINS TO WEAR
AND NO MORE BARBER SHOP SPIKED HAIR
YOU CAN'T EVEN BUY LOAFER 99S ANYMORE
THERE'S RUST ON ALL MY BUTTON BADGES
MY RECORDS JUMP COS OF ALL THE SCRATCHES
I CAN'T BELIEVE THEY'RE ALMOST TEN YEARS OLD
THE OLD GIG VENUE'S SMASHED AND EMPTY
THEY USED TO HAVE A SHOW THERE EVERY SUNDAY
NOW I'VE HEARD THEY'RE TURNING IT INTO A DISCO
TRENDS AND FASHIONS COME AND GO
BUT THIS ONE I JUST CAN'T LET GO OF
A GENERATION OLD BUT I DON'T MIND COS
I'LL POGO ON MY OWN...

CARL: POGOING IS A LOT OF FUN, MOSHING IS FOR MORONIC RHINOS. POGO CONSPIRACY? WHEN I FIRST MOVED TO AUSTIN I TRIED TO START THE TREND HERE BUT EVERYONE, WELL ALMOST EVERYONE, IS TOO COOL TO DO IT. NOW I SEE HUNDREDS OF COLLEGE KIDS POGOING TO FUNK ROCK BANDS. THE IRONY! ON THE SUBJECT OF DANCING IN GENERAL, I WISH MORE PEOPLE DID. IN THE LIVE SETTING ROCK MUSIC EQUALS ENERGY, SO DANCE!

WRR: SO HOW ABOUT THAT BARRICADE AT LIBERTY LUNCH? IS THIS THE BEGINNING OF A TREND? WHAT DOES THIS SAY ABOUT AUDIENCE PARTICIPATION? IS THIS GOOD FOR THE BANDS?

CARL: I DON'T REALLY LIKE IT AND IT DOES HINDER AUDIENCE PARTICIPATION. THEN AGAIN, THERE'S RARELY ENOUGH PEOPLE AT THAT VENUE TO GET A GOOD ATMOSPHERE. IT'S SO BIG, SO IT WON'T REALLY BOTHER ME UNTIL THEY START PUTTING BARRICADES UP AT THE SMALL CLUBS.

WRR: WHAT WAS *NO REPLY*? HOW LONG DID IT LAST AND WHY DID IT END? WHAT DID YOU GET OUT OF IT ALL?

CARL: *NO REPLY* WAS A FANZINE I DID FOR THREE YEARS ABOUT PUNK AND POP BANDS, CURRENT AND OLD BANDS. I CAUGHT FLACK FOR ALWAYS FEATURING VINTAGE BANDS ON THE COVER BUT *NO REPLY* WAS LIKE ALL ZINES, IT WAS MERELY *MY* CONVOLUTED VIEW OF THE BANDS I WANTED TO WRITE ABOUT AND SINCE IT WAS MY ZINE IT WORKED ON THE 'WHATEVER I SAY, GOES' PHILOSOPHY. I DON'T REALLY KNOW IF IT DID ME OR THE BAND ANY GOOD BUT WHEN I MOVED TO AUSTIN, NO ONE WAS WRITING WHAT I WANTED TO READ AND SO I FELT COMPELLED TO DO IT MYSELF. I HAD FUN WITH IT ANYWAY.

WRR: WHAT'S THE STORY BEHIND THE *NO REPLY* COVER WITH ALL THE GRAFFITI?

CARL: THAT WAS SOME GUYS IN A BAND THAT I SLAGGED IN *NO REPLY*. BESIDES 'FUCK *NO REPLY* FAGS' THERE WAS A GREAT ONE IN THE SAME CLUB THAT SAID "STRETFORD SUCK GEORGE BUSH'S COCK." THAT WAS MY FAVORITE. IT'S FUNNY THOUGH BECAUSE THOSE GRAFFITI ARTISTS ARE NOW ALL DIE-HARD STRETFORD FANS.

WRR: HOW IS YOUR FIRST *TARGET* 7" DIFFERENT FROM THE *DIGITAL* FLEXI AND YOUR NEWEST *ZEROX LOVE* 7"? DO YOU HAVE ANY OTHER RECORDS PLANNED IN THE NEAR FUTURE? WHAT WILL THEY BE LIKE?

CARL: *TARGET* EP WAS OUR FIRST RELEASE AND WE PUT IT OUT OURSELVES. IT'S THE BEST SOUNDING OF OUR RECORDS BUT A BIT OUTDATED BY NOW. WE ONLY PLAY ONE OF THE SONGS FROM *TARGET* NOWADAYS. "DIGITAL CLOCK" AND "ZEROX LOVE" AREN'T MIXED AS WELL AS THE FIRST RELEASE AND THAT'S A SHAME. THEY ARE A BETTER INDICATION OF OUR CURRENT SOUND. WE'VE GOT AN ALBUM COM-

ING OUT THIS YEAR, IT WILL BE GREAT.

WRR: TELL AS ABOUT THE LABEL THAT YOU'VE RECORDED ON.

CARL: WE'VE RECORDED ON SEVERAL, PLAN B IS OUR OWN LABEL AND THOUGH WE'VE ONLY PUT OUT ONE THING ON THAT LABEL (*TARGET* EP) WE MIGHT DO SOMETHING ELSE, WE'VE ALSO RECORDED FOR RISE RECORDS, UNCLEAN RECORDS, TURKEY BASTER AND KANIPTION RECORDS IN SAN ANTONIO, THESE ARE ALL GREAT LABELS WHO ARE RELEASING STUFF THAT, WITHOUT THEIR HELP, WOULD NEVER GET HEARD, WE PLAN TO DO AT LEAST ONE MORE RELEASE ON RISE AND UNCLEAN (WHO INCIDENTALLY RE-ISSUED OUR *TARGET* THING) ARE PUTTING OUT OUR ALBUM AS WELL, WE'VE GOT A SPLIT 7" COMING OUT ON A FRENCH LABEL WHICH WILL FEATURE STRETFORD AND ANOTHER AUSTIN BAND, THE INHALANTS, WE'RE ALSO ON THE VERGE OF SIGNING WITH TOUCH 'N' GO WHO WILL BE RELEASING OUR SECOND ALBUM.

WRR: DID YOU INTEND FOR *ZEROX LOVE* TO BE UNOPENABLE?

CARL: NO, BUT THE LABEL, RISE RECORDS, DID.

WRR: WHAT DO YOU THINK ABOUT CDS?

CARL: I THINK THAT THEY ARE SMALL AND SILVER AND NOT AS GOOD AS LPS.

KEN: IF I HAD A CD PLAYER I WOULD LIKE THEM A LOT, AS IT STANDS NOW, I DON'T AND CDS ARE THE WORK OF SATAN.

WRR: STRETFORD PLAYS AROUND A LOT MORE THAN A LOT OF LOCAL BANDS, WHY DO YOU PLAY SO MUCH AND WHAT HAS THIS DONE FOR THE BAND?

CARL: WE'VE ACTUALLY PLAYING MORE THAN WED LIKE AND SEEING EACH OTHERS FACES MORE THAN WED LIKE TO BUT EVEN THOUGH A FEW LABELS WANTED TO PUT OUT OUR FIRST ALBUM, NO ONE WANTED TO GIVE US MONEY TO RECORD SO WERE PAYING FOR STUDIO COSTS OURSELVES AND GIGGING IS A NECESSITY TO EARN MONEY TO COVER RECORDING COSTS. WHAT HAS IT DONE FOR US? EARNED US SOME NEW FANS AND MADE OUR OLD FANS SICK TO DEATH OF US.

WRR: WHEN IS THE STRETFORD TOUR GOING TO HAPPEN?

CARL: AFTER WE GET THE ALBUM OUT. MAYBE THIS YEAR.

WRR: Y'ALL DIDN'T GET TO PLAY WITH THE BUZZCOCKS WHEN THEY WERE HERE, BUT SEVERAL OF YOU TRAVELED TO ALL THEIR SHOWS BETWEEN AUSTIN AND NEW ORLEANS. WHAT WAS THAT LIKE?

KEN: THE BUZZCOCKS WERE FANTASTIC AND WERE GOOD SPORTS ABOUT US DRINKING THERE BEER AND EATING THEIR FOOD BACKSTAGE.

CARL: NOT ONLY WERE THEY PHENOMENAL BUT THEY CONVINCED A LOT OF THE DOUBTFUL WHO WERE EXPECTING A LAME COMEBACK SHOW, THAT THEY STILL HAD THE STUFF. IT ALSO PUT THINGS IN PERSPECTIVE! THE BUZZCOCKS ARE A GREAT BAND WHO HAVE PAID THEIR DUES IN MORE WAYS THAN ONE BUT DESPITE BIG CROWDS IN DALLAS, AUSTIN AND NEW ORLEANS THERE WERE SOME SHOWS, HOUSTON FOR EXAMPLE, THAT WERE ATTENDED BY BARELY ONE HUNDRED PEOPLE! IT MAKES ME REALISE WHAT A SLOW UPWARD HILL CLIMB IT WILL BE TO EVER GET STRETFORD AND BANDS LIKE US TO BE HEARD NATIONALLY. OF COURSE TOURING IS ONE OF THE BEST WAYS TO DO IT -- WE NEED TO DO IT SOON. I HEAR THAT THE BUZZCOCKS HAD MUCH BIGGER SHOWS ON THE EAST AND WEST COASTS WHICH ISN'T TOO SURPRISING. I MEAN THEY WERE NEVER BIG SHIT DOWN HERE BUT WHAT ARE THESE PEOPLE IN HOUSTON AND MOBILE, ALABAMA THINKING? I MEAN WOULDN'T ANYONE RATHER SEE THEM THAN SOMETHING LIKE THE FUCKING STONE TEMPLE PILOTS. JESUS!

WRR: HOW DO YOU THINK SONGS LIKE "IT'S OVER NOW" AND "POGO ON MY OWN" REFLECT WHAT IT'S LIKE TO GET OLDER IN THE PUNK SCENE?

CARL: *"IT'S OVER NOW"* IS MORE ABOUT NOT BEING EIGHTEEN ANYMORE RATHER THAN 'GETTING OLDER IN THE PUNK SCENE', AND *POGO* WAS NEVER REALLY RELEVANT IN THE US ANYWAY BECAUSE POGOING WAS A BRIEF FAD HERE WHILST IN ENGLAND THEY STILL POGO. WHICH I SUPPOSE MAKES IT A REDUNDANT SONG, PERIOD. IT'S A FUN TUNE THOUGH.

WRR: WHAT ARE SOME OF YOUR OTHER SONGS ABOUT?

CARL: WHEN PLAYED IN THE NORMAL FASHION THEY RE NOT ABOUT ANYTHING BUT WHEN YOU PLAY THEM BACKWARDS YOU WILL HEAR SUBLIMINAL MESSAGES TELLING YOU TO SMASH THE SYSTEM.

WRR: IF YOU HAD A LATE NIGHT TV TALK SHOW, WHO WOULD YOU HAVE ON? WHAT WOULD A STRETFORD INFOMERCIAL BE LIKE?

KEN: ON MY TALK SHOW WE WOULD EXECUTE ONE LAME BAND A WEEK BEGINNING WITH PEARL JAM. THEY WOULD BE PUT INTO A ROOM AND FORCED TO LISTEN TO THEIR MUSIC FOR OURS ON END. THEY WOULD BE HUNG BY THE NECK BY THEIR OWN FLANNEL UNTIL THEY DIED. THE SLOGAN "I AM A MEMBER OF THE ALTERNATIVE NATION" WOULD BE BRANDED ON THEIR FOREHEADS. THE INFOMERCIAL WOULD BE EDITED VIDEOTAPES ($29.95 BETA OR VHS) OF THE BEST EXECUTIONS ON THE TALK SHOW WHILST STRETFORD SONGS PLAY IN THE BACKGROUND. MASTER/VISA/DISCOVER CARD ACCEPTED. NO COD. MAKE CHECKS PAYABLE TO KENNETH DANNELLEY.

WRR: HOW WOULD YOU DESCRIBE YOUR RELATIONSHIP WITH THE SOUTH BY SOUTH WEST PEOPLE? DOES SXSW MATTER?

CARL: RELATIONSHIP, HUH? WELL EVERY YEAR WE SEND THEM A NICE APPLICATION AND EVERY YEAR THEY SEND US A NICE REJECTION LETTER. DOES IT MATTER? I DON'T REALLY THINK IT DOES, IT'S JUST ANOTHER GIG, BUT IF WE'RE EVER ACCEPTED WE'LL PROBABLY PLAY.

WRR: HOW CAN PEOPLE CONTACT YOU THAT WANT TO FIND OUT MORE ABOUT THE BAND?

CARL: BY WRITING TO: STRETFORD/ PO BOX 33461/ AUSTIN, TX 78704.

WRR: OK, YOU'VE GOT ANOTHER TEN SECONDS. SAY SOMETHING OUTRAGEOUS.

CARL: MY BAND IS SHIT.

STRETFORD DISCOGRAPHY
"POGO ON MY OWN" APPEARS ON *TEXAS BASHING II* 7" COMPILATION
KANIPTION RECORDS, PO BOX 29972, SAN ANTONIO, TEXAS 78229)

"TARGET" EP 7"
(UNCLEAN RECORDS, PO BOX 49737, AUSTIN, TEXAS 78765)

"ZEROX LOVE/LAST DAYS HOME" 7"
(RISE RECORDS, 2116 GUADALUPE #210, AUSTIN, TEXAS 78705)

"DIGITAL CLOCK" SPLIT FLEXI-DISC WITH SINCOLA
(AVAILABLE FROM STRETFORD, C/O PO BOX 33461, AUSTIN, TEXAS 78704)

"SONG ABOUT NOTHING" APPEARS ON THE *COMPING AN ATTITUDE* COMPILATION
(TURKEY BASTER, 6403 JOHNNY MORRIS #12, AUSTIN, TEXAS 78724)

DEBUT LP FROM STRETFORD WILL BE OUT ON UNCLEAN RECORDS IN SUMMER 94

"I USED TO KNOW" APPEARS ON THE *LIVE AT THE ELECTRIC LOUNGE* CD
(ELECTRIC LOUNGE, 302 BOWIE STREET, AUSTIN, TEXAS 78703)

FRONT.X

o.z • guitar
nick • bass
alex • drums
andy • voc. guitar

It all starded in MAY 1993 when Andy, formed guitarist in a local noise core band the Disphagia from Sovetsk sity, Picked up the bass from PUNK band [redacted]. they picked up the name **Front-x** and starded to write songs together. After a while they got in contact with a bassman, Nick, who had played in local punk bands. now, in JANUARY they went in to the recording studio for the first time and recorded their debut demo tape „BE A DEAD... ...IT NOT MEAN A DIE!" The demo included All songs of them written in political punk. After some problems the demo finaly come out 1994 years. This a tape happend to record at

cockroach records

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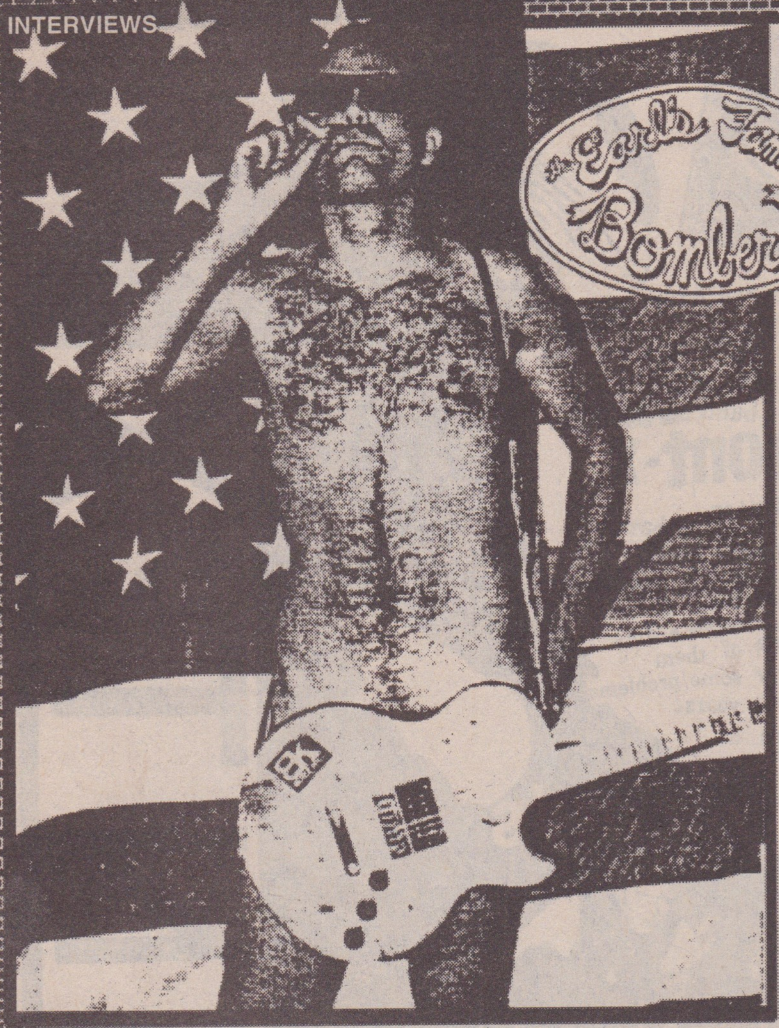
KIROV 610006
RUSSIA



Chris Johnson - Cheesus Christ
Todd Pearson - Mitch Cumstein
Roger Shaide - Teen Simons
Ricci Dileo - Ricci Menedez

Todd and I (Ricci) have been together for around four years. Roger has been in the band for over a year now. He also played in the famous Studdrifter which me and Todd started two years ago. The Studdrifters are a little more Stonesy and GunClub sounding. It's a band made up of ex-Green On Red Records and others! This band started out as just a side project but grew in popularity in the already thriving Tucson music scene.This scene includes Giant Sand, The Sand Rubies, Phantom Limbs, Gila Bend, Mondo Gano, Doo Rag, The Fells, and of course, The Earl's Family Bombers. Tucson has, in my opinion, one of the most talented scenes in the west, and with the help of local labels more people will become aware of this fact. Labels such as Westworld, Third World Underground, Crash Landing, and San Jacinto.

The Earl's Family Bombers have just finished their second CD which was produced by Scott Mccauhely of The Young Fresh Fellows. Right now we're shopping around to different labels

This CD is the best recordings of The Bombers to date. It shows off the song writing variety and talent of The Bomber. This record also introduces new guitarist Chris Johnson with his 70's style of guitar adds to the Bombers' punk and cock rock songs.

The bombers just finished a West Coast tour which was cut short due to an accident in which guitarist/singer Ricci received twelve stitches to his right hand and forearm. But they plan to tour in Sept./Oct. to support their new CD.

Influences:

Ricci (from Penn.): Jason and the Scorchers, X, Stones, Misfits, CCR *Stooges, Johnny Thunders.
Todd (from MN): Replacements, Husker Du, Stones, Cheap Trick.
Roger (from CA): X, Replacements, Clash, Butthole Surfers, Ramones, Deadboys.
Chris (from NY): Masters Of Reality, Butthole Surfers, all punk, Misfits, 80's metal.

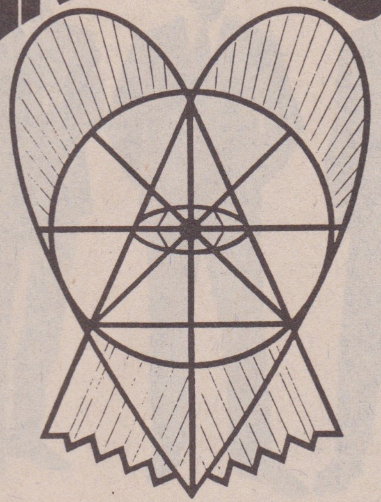
All of us met in Tucson. Me and Todd for four years plus.

Goals:

Our main goal is to get our CD (it will be out, secondly to tour with by Sept. '94) Redd Kross. Also we plan to get our buns over to Europe and Spain. One of smaller is to successively complete our NA and AA programs (just a joke, sorry).

When we say we're going to put the cock back in rock, we mean rock has lost its edge. Underground music has become mainstream but not the real stuff. There's still a great punk scene in Seattle that has just been ignored like a lot of great music out there. San Francisco has a good punk scene, San Diego, hell even Los Angeles has some great bands. But agents and bookers shy away from these loud brass bands. They want something more acceptable. Something they can sell. Rock and Roll is not safe or accepted by the masses. The Bombers have run into this problem in Tucson, and Seattle, but have managed to survive in the underground scene. So we're still here, sticking to our own music, unlike a lot of bands in Seattle trying to become more commercial. Hopefully our efforts wont be in vain. Questions call Ricci: (602)885-4721.

GROUP OF INDIVIDUALS



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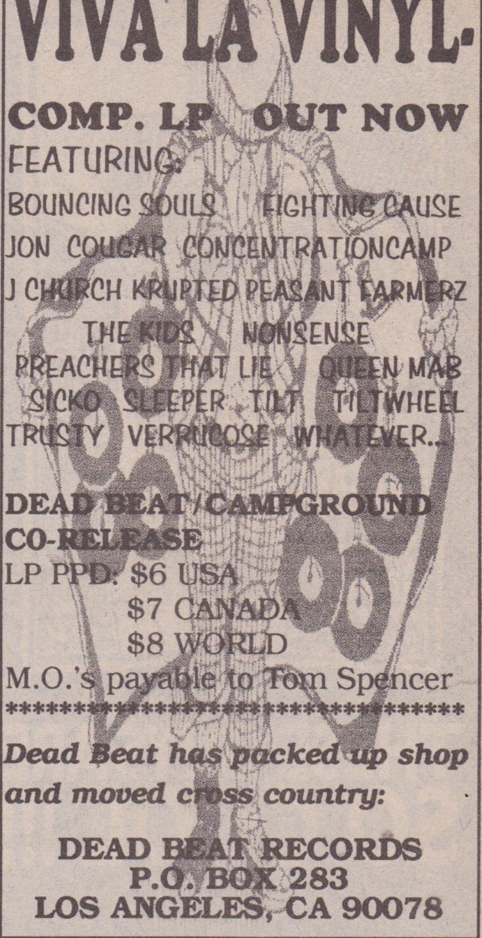

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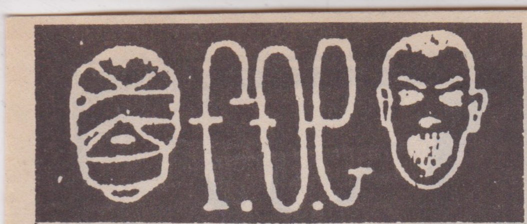

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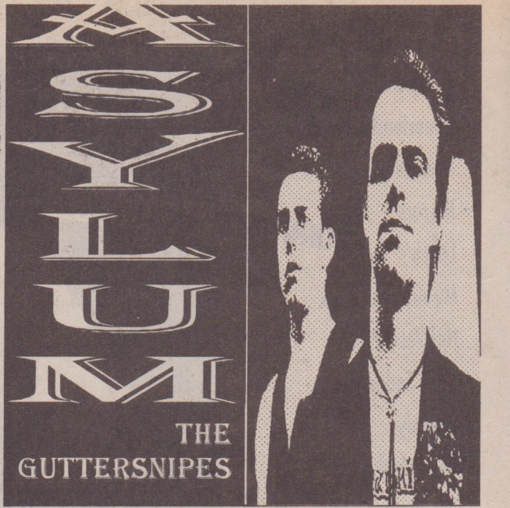

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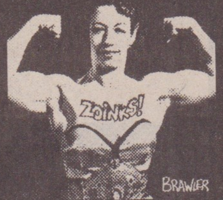

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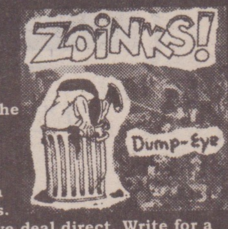

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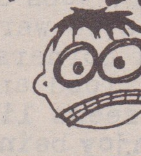

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SCAM

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Iggy is the editor writer of sometimes Miami based Scam magazine, and the former guitar player of the now-defunct Chickenhead. The 'zine chronicles his personal adventures and scamming tips, and he was interviewed at Hunts Donuts on 20th and Mission in San Francisco, approaching the 25th Hour, by Ken Sanderson.

MRR: How did you start on The Scam, the Lifestyle?

I: Well, I started pretty early on, I didn't like my parents and I ran away from home a lot. I'd always have to shoplift and steal and find weird places to sleep and people to put me up and stuff, starting when I was 14 or 15. When I eventually left my parent's house I moved in to a punk house, the Fort Lauderdale Punk House with my friend Chuck Loose. We working shitty jobs but we didn't have any money because we were paying rent and we needed to cut corners to get by, scam free photocopies, food and stuff..

MRR: But it seems like, from your 'zine, you really enjoy being on the scam; at what point did that happen?

I: It finally got to the point that I was working at this hot dog place, Nathan's Famous, making over 400 pounds of french fries a day and I got fired. I went to apply for new jobs and it was just really terrible. I couldn't get a new job anywhere, I came home and all the sudden I said "Wait, actually I'm not going to get a job, I think I'll move out of the punk house, bum and hitch hike around, move to Miami, find an abandoned building and try to squat." That was the last job I had; it was nearly three years ago.

MRR: It seems like living for free would almost be a full-time job...

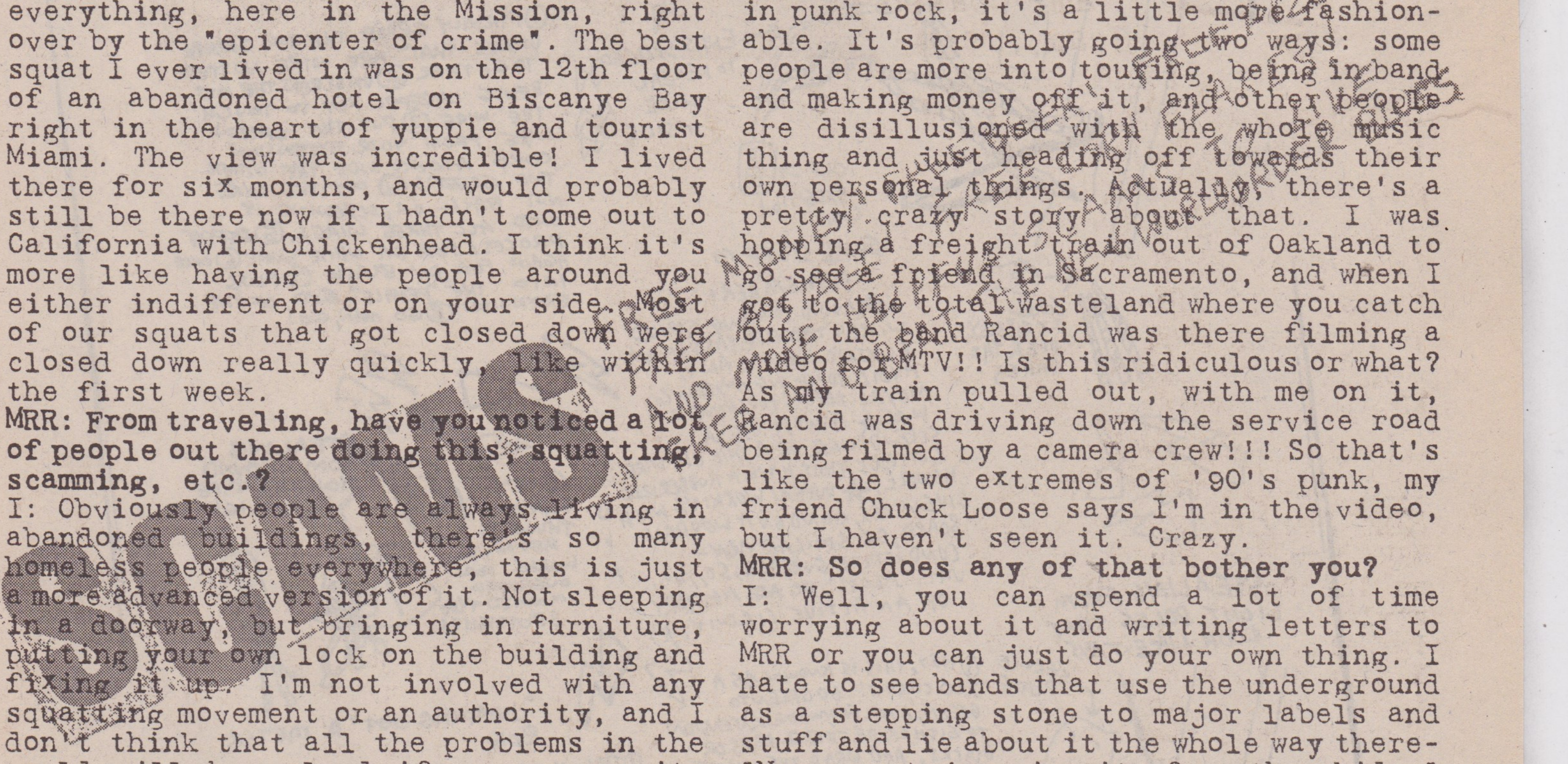
I: Um, not necessarily. It can be frustrating to steal a lot of things, to need to steal, but I just try to not need things. A simpler approach is what I'm going for. I'm into free things, bike riding, swimming, going on rooftops, and stealing beer. But as far as a full-time job, if I'm squatting a building that does seem like a lot of time, but it's time that is directly applied to my life. I don't go somewhere and get a paycheck and go buy something, it's where I have to go out and find furniture and bring it to my house. I'm directly involved with making my place. It is a job, but it's an enjoyable one, it's working for myself.

MRR: Is there a lot of frustration involved with that, or do you just roll with it and move on? That's the feeling I get from the 'zine...

I: That is pretty true. In the 'zine, I was talking about more of the early days of what I was trying to do, In those days I picked a lot of bad places to try to move into, me and my friend Abby. We didn't know what we were doing, so that's why a lot of things didn't work out. These days, we're a little more professional about it, we know what kind of neighbors to look out for, how to get a place going quickly, so we're not as bungling. That is kind of the charm, in a way, it doesn't have to last forever..

MRR: What are some signs of an unworkable situation in a squat?

I: Neighbors would be a problem. If right away you had people standing around checking you out, that kind of thing. It almost seems the most unlikeliest places are what works for me. The place I have right now is right in the heart of everything, here in the Mission, right over by the "epicenter of crime". The best squat I ever lived in was on the 12th floor of an abandoned hotel on Biscanye Bay right in the heart of yuppie and tourist Miami. The view was incredible! I lived there for six months, and would probably still be there now if I hadn't come out to California with Chickenhead. I think it's more like having the people around you either indifferent or on your side. Most of our squats that got closed down were closed down really quickly, like within the first week.



MRR: From traveling, have you noticed a lot of people out there doing this, squatting, scamming, etc.?

I: Obviously people are always living in abandoned buildings, there's so many homeless people everywhere, this is just a more advanced version of it. Not sleeping in a doorway, but bringing in furniture, putting your own lock on the building and fixing it up. I'm not involved with any squatting movement or an authority, and I don't think that all the problems in the world will be solved if everyone quits their jobs and tries to steal stuff. This is just part of my personal adventure and needing a place to live and trying to do it this way. What I'm trying to get across is that there are other options, that you can just go ahead and do something, no matter how unrealistic it seems. Like I need a place to live, so I move into a squat and do it. The homeless people in my old neighborhood in Miami needed food, so I'd work with stores and get bagels and fruit they were throwing away, and I'd distribute it. In Miami, there was nowhere to have punk shows, so we got a generator and had shows in empty lots and abandoned buildings. *The Scam* is kinda about just doing it with what ya got. As far as squatting, I hear more and more about people doing it. I think punk rock in general is moving away from the music side of it to finding alternative ways to live, traveling or squatting, people are more into doing that than doing something for their hometown scene, starting a band. People are trying different ways to express themselves and be punk.

MRR: How have you noticed people moving away from the music side of things? How do you feel about that?

I: Well, I think it's good thing. There's a old cycle of starting a band, touring, starting a band touring, or putting out records and that should be just one side of it, and that should be just one thing you could do. I was in a band and we toured a couple of times, but that was never the main thing in my life, it was just for fun. Nowadays, you can make a little more money in punk rock, it's a little more fashionable. It's probably going two ways: some people are more into touring, being in band and making money off it, and other people are disillusioned with the whole music thing and just heading off towards their own personal things. Actually, there's a pretty crazy story about that. I was hopping a freight train out of Oakland to go see a friend in Sacramento, and when I got to the total wasteland where you catch out, the band Rancid was there filming a video for MTV!! Is this ridiculous or what? As my train pulled out, with me on it, Rancid was driving down the service road being filmed by a camera crew!!! So that's like the two extremes of '90's punk, my friend Chuck Loose says I'm in the video, but I haven't seen it. Crazy.

MRR: So does any of that bother you?

I: Well, you can spend a lot of time worrying about it and writing letters to MRR or you can just do your own thing. I hate to see bands that use the underground as a stepping stone to major labels and stuff and lie about it the whole way there- "No, no we're in it for the kids." Personally, I'm doing what I can do. Our band's record was a dollar, my old band Chickenhead. If I don't like the band, I don't support 'em. I spend less time thinking about it. the direction of punk and stuff, I find it makes me happier.

MRR: How Do you feel about all the anti-homeless ordinances here in S.F.?

I: It's terrible, my friend Greta says that the other mayors have been shitty, but this is the first time the mayor is so evil that you can almost feel day to day panic from living under him. I got a bike lock for my shopping cart, and someone still stole it!! I think it is foretold in the Bible "When man steals other man's shopping cart, the seas will boil with blood". The cops are just so inhuman,

SCAM

PROUDLY UNEMPLOYED SINCE FEBRUARY, 1991

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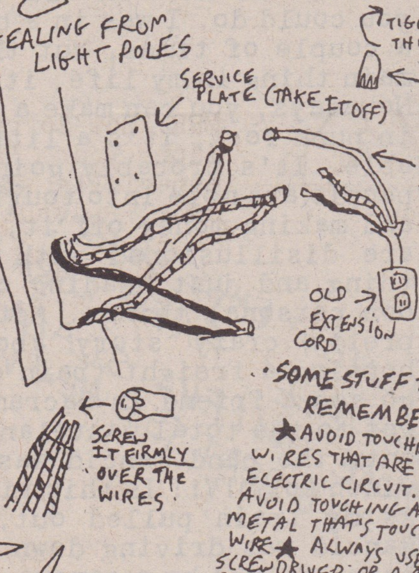
WITH CHUCK LOUSE

STEALING FROM LIGHT POLES

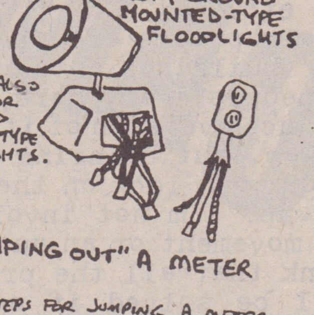

TIGHTEN THIS-A-WAY
WIRE NUT
SERVICE PLATE (TAKE IT OFF)
ENDS SPLICED TO REVEAL WIRE INSIDE
OLD EXTENSION CORD
SCREW IT FIRMLY OVER THE WIRES

① FIRMLY GRASP THE TWO GREEN WIRES THAT ARE WIRE NUTTED TOGETHER ② UNSCREW THE NUT, BEING CAREFUL NOT TO TOUCH THE WIRE ③ PUT THE GREEN WIRE FROM YOUR EXTENSION CORD ALONG SIDE THE OTHER TWO GREENS ④ PUT THE WIRE NUT BACK ON, SCREWING IT ONTO ALL THREE WIRES. ⑤ REPEAT PROCESS FOR DA' WHITE WIRE ⑥ ONCE AGAIN FOR DA' BLACK ⑦ PLUG INTO THE "FEMALE" END OF THE EXTENSION. ⑧ GO, MAN, GO!

SOME STUFF TO REMEMBER.

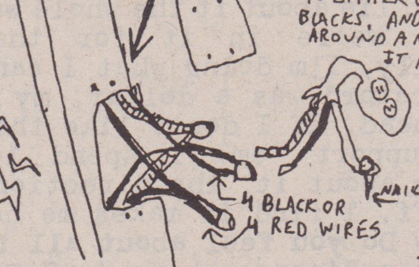
★ AVOID TOUCHING EXPOSED WIRES THAT ARE PART OF AN ELECTRIC CIRCUIT. ALSO, AVOID TOUCHING ANYTHING METAL THAT'S TOUCHING A WIRE ★ ALWAYS USE A SCREWDRIVER OR A PAIR OF WIRE CUTTERS THAT HAVE A RUBBERIZED HANDLE. ★ WHEN WORKING WITH LIVE WIRES, STAND ON A WOODEN BOARD, OR SIMILAR NON-CONDUCTIVE SURFACE, SO, YOU... UH... "FLOAT", OR ARE NOT PART OF AN ACTIVE CIRCUIT.

STEALING FROM GROUND MOUNTED-TYPE FLOODLIGHTS



① HEY, SAME THING AS ABOVE, ALSO WORKS FOR OVERHEAD MOUNTED-TYPE SPOTLIGHTS.

STEALING FROM LIGHT POLES THAT LOOK LIKE THIS


SERVICE PLATE
NAIL
4 BLACK OR 4 RED WIRES

① HEY, THIS IS KNOWN AS A "220 CIRCUIT". GO GREEN TO GREEN, BLACK FROM THE EXTENSION TO EITHER OF THE 2 REDS OR BLACKS. AND WRAP THE WHITE AROUND A NAIL AND HAMMER IT INTO THE GROUND.

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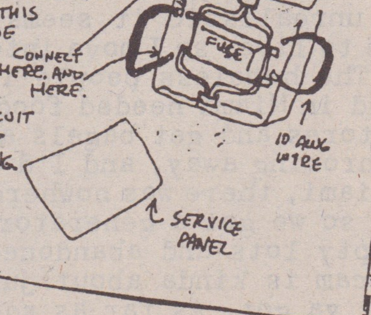
① THIS IS THE STEPS FOR JUMPING A METER DEVICE OUT OF A CIRCUIT TO ALLOW POWER INTO A SYSTEM (HOUSE OR OTHER BUILDING) ② GET 2-1' LENGTHS OF 10AWG WIRE (AVAILABLE AT ANY HARDWARE STORE). USING AN INSULATED SCREW DRIVER, CONNECT THE 2 WIRE LENGTHS AS INDICATED. THIS SHOULD PROVIDE A PATH FOR ELECTRICITY AROUND THE FUSE OR CIRCUIT BREAKER, AND INTO THE BUILDING.


CONNECT HERE. AND HERE.
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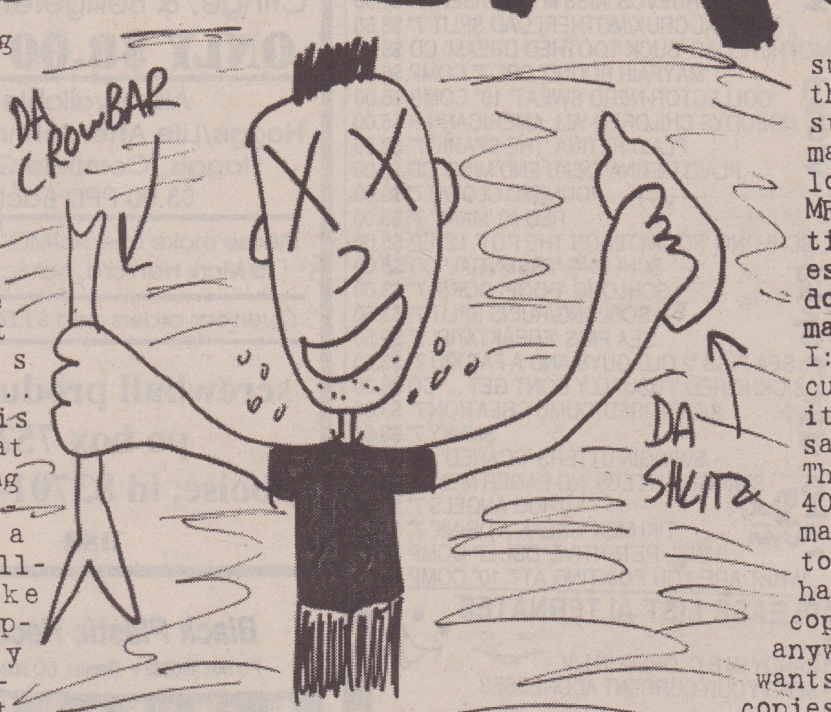
10 AWG WIRE
SERVICE PANEL

SCAM



tossing people's stuff out, confiscating carts, arresting the Food Not Bombs people... S.F. is like that DKs song "California Uber Alles"-like it's supposedly so tolerant and gays and punks move here to fit in, but if you're poor, watch out. And Governor Wilson, with "Three strikes you're out", fuck the electric chair, they want to build electric bleachers.

MRR: From traveling, do you think people around the U.S. have a grasp of the homeless situation in the U.S.?

I: People are realizing that there are more homeless now. Unfortunately, the result is usually increased efforts to drive them away, imprison them, starve them, etc. Obviously, some sort of large scale, organized squatting could really help people. That's why it's illegal.

MRR: Any Chickenhead stories? How did your tour go?

I: Um.. we got chased out of Richmond, run out of New York. They liked us in Baltimore and Berkeley, I think that's it. My favorite story is when a show got canceled in Connecticut, me and Chuck spliced into a telephone callbox behind a church to call for another show, and then Chuck stole some gumball machines. We were gonna have the gumball machines at the ABC No Rio and sell gum for gas money, but then I got chased out of the Waldbaums supermarket in Jersey City and the cops stopped us down the street and took away our gumball machines. Talk about born to lose, sheesh.

MRR: How do react to the reception your 'zine has gotten, especially since you only have done two issues? How many did you make?

I: Only 428, it was kind of cultish, more people heard about it than ever actually touched it, saw it or read it, which is good. The new one, there's already like 400 of them. I made the mistake of making it so big that it's harder to steal the copies and people have been helping me out with free copies. Anyone who's reading this anywhere in the United States who wants to help me out with free copies, drop me a line, you'll see the address at the end of the thing...

MRR: So, have you ever had the chocolate-filled bars here?

I: No, I haven't. Well, I tried a bite once right under the Shroud of Turin poster that used to be on the wall; they're pretty oozey and greasy. I definitely recommend the buttermilk glazed, seventy cents, it's the best, except at Bell's down on skid row, sixty cents.

MRR: Any dumpster-dived donuts?

I: No chance. There's no freebies at Hunts. But they know my order now, and the fat and creepy cashier lady (but not the fattest and creepiest) asked me how I got my hair red, so she could get purple hair dye for her daughters' hair. Actually, back in the days when I moved here, there used to be this guy who would be "Hey, it's the writer guy. Hey what's up man?" and he'd kick down free donuts. They've long since canned him. I don't know, you can see his head hanging from a telephone wire down on 19th.

Scam number 2 is available for two bucks from Lookout Records, PO Box 11374, Berkeley, CA 94712. The Chickenhead 7" is one buck from Iggy, 4787 SW 154th Ave, Miami, FL 33185.

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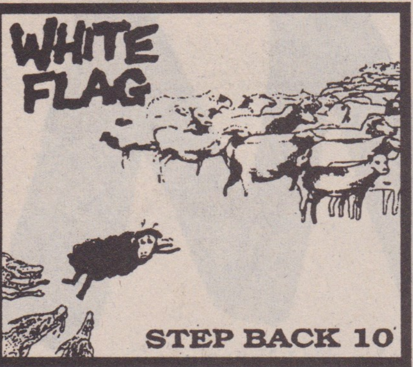

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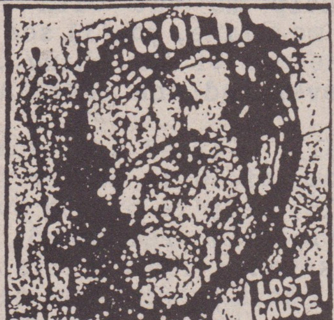

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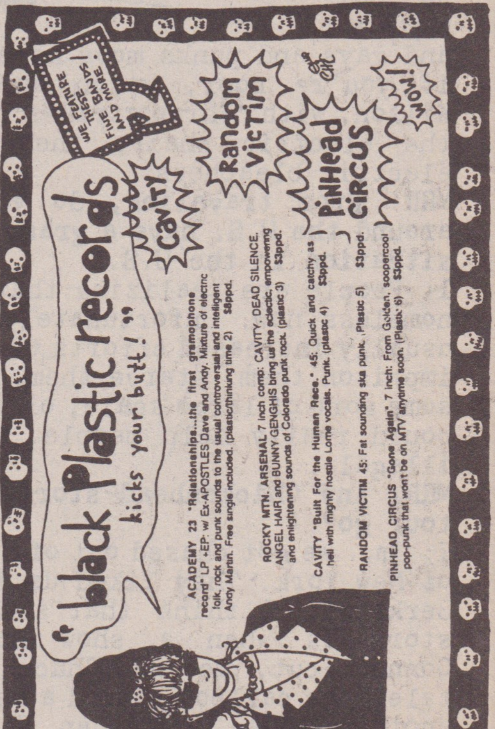
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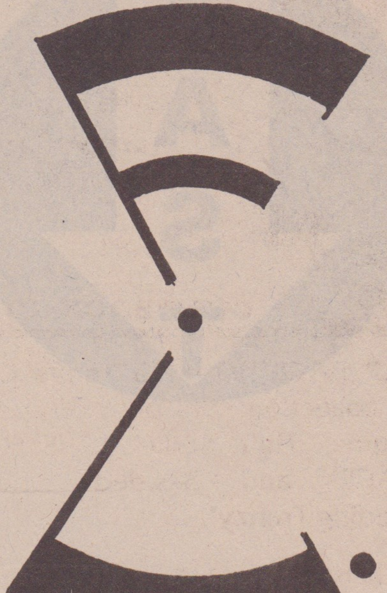

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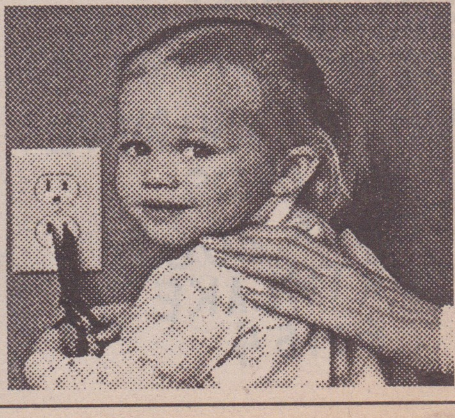

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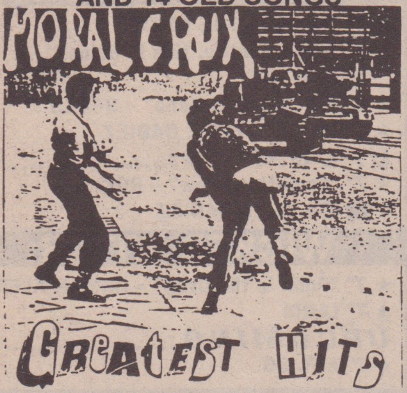

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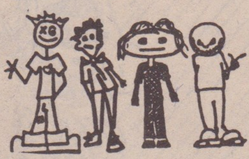

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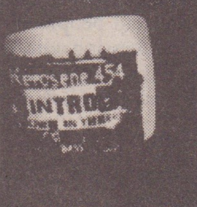

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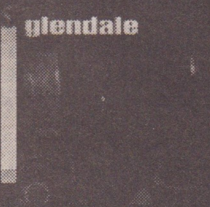

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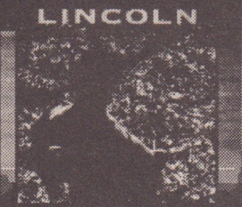

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BOOK REVIEWS

Reviews by: Matt James (MJ), Chris Hall (CH), Jodi Feldman (JF)

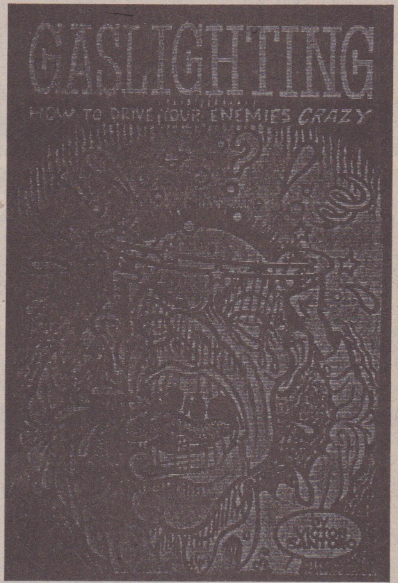
SPIRIT OF '69
A SKINHEAD BIBLE

George Marshall, *Spirit of '69 — A Skinhead Bible*, 168 pgs, £8.95 (S.T. Publishing, PO Box 12, Dunoon, Argyll, PA23 7BQ, Scotland)

A comprehensive account of the skinhead cult, beginning with bored, drunk soccer fans in 1969 and ending with Nazi, heavy-metal listening Geraldo Rivera nose-breakers. Rather than work towards psychological or sociological explanations, author George Marshall gives a matter-of-fact report on the trends within the youth movement as seen through the eyes of one of its own, focusing largely on fashion, music, violence, and politics.

It should be no surprise that this book is intended for skinheads (it is, after all, subtitled "A Skinhead Bible"), or at the least those with a pre-existing interest and background in youth movements. Heavy with pictures, newspaper clippings and discographies, "Spirit" reads like a who's who of skinhead reggae, ska, soul and oi, going as far as including a chapter entitled the "A-Z of Skinwear." Did you know, for instance, that the popularity of Harrington jackets stems from a long forgotten Rodney Harrington (of "Peyton Place") fetish? Or that black, brown and burgundy colored Brogues are fine, but suede ones are cause for immediate ex-communication from all registered skinhead circles? Now you do.

While this sort of detail makes for a trite read in places, it does help dispel the myth that skinhead begins and ends with sporadic appearances on daytime TV talk-shows, and that if the majority of skins today — seig heil-ing goons only matched in their convictions by their moronic counterparts, the vegans, or worse yet, the anarchists — would buy a few decent records, it's possible that we'd be seeing some new bands along the lines of Sham 69 or The Specials, instead of the heavy-metal generally making the rounds at Aryan-fests across the globe. (Note: This should be of particular interest to MRR readers, considering the fact that 9 out of 10 "punks" prefer the Offspring and Rollins to The Ramones.) I, however, like to think that "Answer Me!" editor, Jim Goad, put it best, "People ruin everything." (MJ)

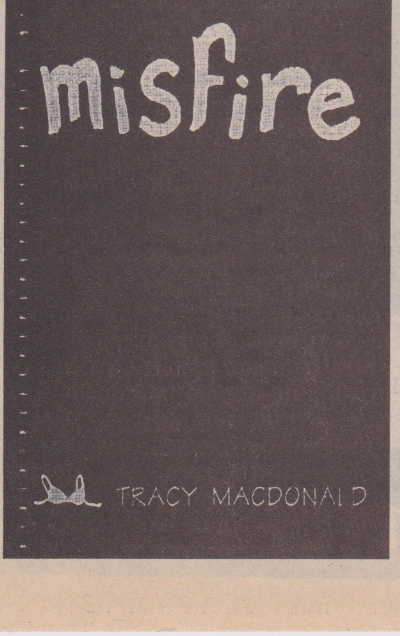


Victor Santoro, *Gaslighting: How to Drive Your Enemies Crazy*, 113 pgs. (Loompanics Unlimited, PO Box 1197, Port Townshend, WA 98368)

It's hard to know what to think about a book that's basically a 113-page manual on how to destroy someone's life. On the one hand, revenge can be one of the great luxuries of life, and some of Santoro's suggestions about how to acquire it are very good and valid ones. On the other, some of the shit he suggests, like planting dope and illegal firearms on your target, I wouldn't pull on my worst enemy.

Santoro describes "Gaslighting" as "a systematic array of techniques that destroys your target's mental equilibrium, self-confidence, and self-esteem ...designed to drive your target nuts." The book lays out the philosophy behind gaslighting and provides a plethora of tactics that can be used in your campaign to make your target self-destruct. These range from the very subtle, like moving the target's posessions very slightly, to the more extreme, such as covertly provoking confrontations between the target and their employer. According to Santoro, the key to successful gaslighting is to combine the trivial, near-invisible attacks with the more severe kind in a systematic campaign that makes your enemy slowly degenerate into a gibbering hunk of Jello.

Although Santoro repeatedly claims to hold a very high ethical standard when it comes to revenge (his refrain throughout the book is to make sure not to involve any innocent third persons), some of his suggested tactics are very clearly unethical, no matter what context they're carried out in. The most blatant of these are the ones that exploit racism and homophobia in order to provoke confrontations between your target and those around him. For example, in one case, Santoro posits a scenario in which you run a church key or screwdriver several times across the target's car door. You then mention to the target that somebody saw several Hispanics running from the scene. Simultaneously, you or an accomplice let the target's Hispanic neighbor know that the target suspects Hispanics of ruining his car and thinks Hispanics in general are "dirty, sneaky people." You then put several scratches down the side of the neighbor's car, in order to make sure things between the target and he begin to heat up.



Not only does this scenario violate Santoro's sacred Prime Directive of not involving innocents, but considering the amount of racial tension already existing, it's nothing short of sick to want to create more just to satisfy some personal grudge. There are several more scenarios of this ilk, and reading them, it seems clear that Santoro doesn't take his ethical stance against hurting innocent people very seriously after all.

If you really need to get back at some asshole who's been messing with you, you probably don't need to buy *Gaslighting* to do it. There are some clever suggestions here, but if you use a little bit of wit, you can probably come up with your own campaign, and hopefully do it without having to fuck up anyone else in the process.

(CH)

Tracy Macdonald, *Misfire*, ($5.00: 11 Burnt Cedar Dr, N. Kingstown, RI 02852, 57 pages)

First off, i would like to say the good things about this book business here. It is terrific that Tracy Macdonald felt like she had enough important things to say, to go through the trouble and process of self-publishing her book. I really do admire that. However that is the only admirable thing about this book.

This is a book about growing up as a girl and feeling sexual and not sexual and feeling fat. ho hum. "misfire" is a book about the contradictions of finding yourself. Macdonald contrasts her ridiculously melodramatic "real life" journal entries with paragraphs of inane prose and statistics. The stats are offset from the prose. They are printed in type twice the size of the prose and separated by large spaces. So it is impossible to miss her points.

BOOK REVIEWS

Let me save you the trouble of reading this by summarizing Macdonald's points in 4 sentences: 1. Women are taught to be victims. 2. All mothers hate their girl children. 3. Pain is fun. 4. I hate myself and I can blame it on my family and American culture.

Now if I were Macdonald I would have written that in super double size underlined darkened boldfaced type so that the reader would be sure to catch every word of it.

While the bulk of Macdonald's book is immature, uninteresting and unoriginal, it could be forgiven if only she could give up her prepubescent angst to rebel against her parents. If you see a copy of "Misfire" somewhere, DO NOT BUY IT, but do open it up to the table of contents. What you will see there is a far more interesting life contradiction than any Macdonald dreamed up.

At the bottom of the second page of the book under the table of contents, Macdonald tells the reader what her book is about. In the last sentence of this totally unnecessary paragraph, Macdonald says something along this lines of: this book is about relying on yourself and being independent and learning that you can't rely on Mommy and Daddy. ok. Now, on the facing page is a list of acknowledgements.

In this list one thank you stands out. It is the one that thanks Roberta and Ken Macdonald for the moral and financial support. Could Roberta and Ken be that infamous Mommy and Daddy that Tracy has gained such hardcore independence from?

I am sure "misfire" was very "healing" for Macdonald to write. However her process of recovery was so typical and the realizations so banal that this book is less than a bore and hardly worth the $5 she's asking for it. Due to the highly stereotypical and uninteresting nature of Tracy Macdonald's recovery, this book is just as preachy as the preachiness she desperately wants to rebel against. It seems like all of Macdonald's self therapy bullshit has simply lead her to feel that she needs to justify everything she does.

"Misfire" is misdirected, misguided and misanthropic. And just like a misfired rocket that never hits its target, Macdonald's book never hits mark either. (JF)

VIDEOS

TAKE 2

Reviewers: (GF) Gardner Fusuhara, (KS) Ken Sanderson

STEEL POLE BATH TUB - "Fruites Aux Sept Liqueurs"

This video was shot in Europe. Seems to be both in film and video tape. I was kind of doubtful about this, because while SPBT are usually awesome live, a huge part, I always thought, was the sheer volume of the whole spectacle. This video does them justice though. The sound quality is nothing short of miraculous, and for the most part, the footage is pretty exciting. Different angles, film effects (a bit too much at times) and the fact that they shred anyway, makes this a pretty great video. A must for fans. Oh, it's got 12 songs from various records. You just have to fast forward through the pre-song noise bits. (GF)

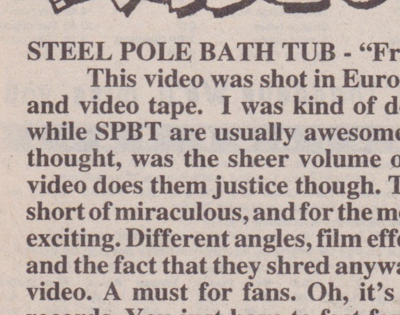
(Box Dog Video, PO Box 9609 /, Seattle, WA 98109)

V/A - "Hard and Loud, Vol. 5" Video

A grainy and raw, live and loud serving from Europe on this go around of "Hard and Loud" with every band seemingly having somebody with a DISCHARGE t-shirt on!!!! UK's HELLKRUSHER are highlighted by biting vocals, tear it up live and at a studio space, They're followed by fellow English band CORPUS VILE and Sweden's WAR COLLAPSE at a practice pad, who tip intensely on the crust-o-meter. This is topped off with a live gig by Belgium's HIATUS, which, unlike the rest of the video that is mostly one angle, is intermittantly shot at various different spots around the hall. Live sound quality, with an occasional show-attendee's head bobbing into focus! (KS)

(MCR Company, PO Box 17742, Covington, KY 41017)

MOVIE REVIEWS



Hello, America!! This is Mad Prof. Mike with the Headbanger Movie Review!!

As I write this, it is September 18, 1994. The *TV GUIDE* for this week is the resplendent Fall Preview Issue, full of wonderful little blurbs about all the wonderful shows you can watch over the next year... lots of comodified, pre-packaged Gen X bullshit, lots of family comedy bullshit, and maybe one or two cool shows that will both be worth watching, and will survive to next season.

Think of the quivering excitement of some schmuck working on one of these shows, calling home from LA....

"Hey, Mom!! I have a bit part on the new show going up against *Fraiser* on Tuesday nights!!! It could turn into a regular gig!! Just look at that waitress on *Mad About You*...."

I have before me the 1961 Fall Preview issue of *TV GUIDE*. Some of the shows previewed are: *The Dick Van Dyke Show*, *Bullwinkle*, and *Dr. Kildare.*

But who remembers *Margie*, that light-hearted comedy starring that great lady of stage and screen, Cynthia Pepper as a rambunctious teen in the 1920's? How about *The Hathaways*, starring Jack Weston and Peggy Cass as a nice middle class couple who treat three adorable chimps as if they were their kids? I bet they had whacky, kooky, neighbors, too. Jack and Peggy's co-stars were the reknown Marquis Chimps: Charley, Enoch, and Cindy. Peggy tries to get the chimps show-biz bookings while poor Jack tries to make ends meet as a real estate agent.

That is as close to my personal vision of Hell as I can articulate at this moment...

At 10:30 PM, Saturday, September 16; 1961, on channel 4 in SF, according to this vintage *TV GUIDE*, PLAN 9 FROM OUTER SPACE was shown. The synopsis reads: "Residents of the San Fernando Valley are terrified by reports of kying saucers." That's right. "KYING SAUCERS" with a *K*. Even typsetters feel justified dumping on poor Ed Wood.

Can you imagine being a kid in 1961, seeing those pie plate flying saucers before they became part of the American psyche?

Everyone makes fun of PLAN 9. But PLAN 9 has endured; PLAN 9 has been seen by millions, while "respectable" shows listed in this same Fall, '61 *TV GUIDE* have fallen to oblivion. PLAN 9 is a household word, while *Target: The Corruptors,* starring those powerhouses Robert Harland and Steve McNally, has gone the way of the dodo. Leaf through this year's Fall Preview *TV GUIDE*. Look at all the shiny bright faces of all the hopeful actors who will be out of work and forgotten in thirteen weeks. I bet all those actors would give a fucking *limb* to attain half the fame and recognition Ed Wood and PLAN 9 have attained.

With Tim Burton's new ED WOOD movie coming out, there's going to be a flurry of Ed Wood humilitation fests on TV and in print. Burton respects Ed Wood, so I don't think the movie itself will take cheap shots.

But think about this during the upcoming bash-fest: Ed Wood believed in what he did, that a movie about aliens resurrecting the dead was the most terrifying thing imaginable. PLAN 9 is a work of passionate sincerity, and that's why it's such an easy target for cheap shots and smug, self-satisfied mockery. Ed Wood got up off his butt, and hustled the money to get PLAN 9 made. When did YOU last take a chance like that? Doesn't Ed Wood deserve respect for that? More so than the geeks making those crappy shows that will be canceled before Thanksgiving? Does the name "Ozymandias" mean anything to you?

PLAN 9 FROM OUTER SPACE, just re-released on a new transfer as part of Rhino Video's ED WOOD COLLECTION, gets four headbangs.

"Look on Ed Wood's works, ye mighty, and despair."

Later.

What a suprise, Records...

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Southern California's melodic vaudville act's first release. Four song ep.

Farside
Keep My Soul Awake
Crisis1 7" ep $3.50

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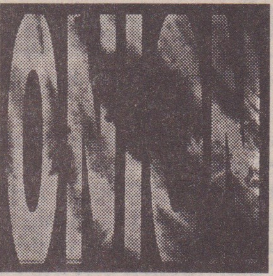

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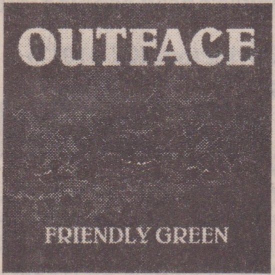

Prog-rock-metal-core from Cleveland. Heavy with vocals reminiscent of early HR. New stuff in the works.

OUTFACE
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Crisis3 LP/CS $8, CD $10

Metallic hardcore with redeeming qualities (not in the religious sense).

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s/t Crisis 7
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Avail	Dixie	LP/CD	6.40/8.00	Lookout
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Born Against/MITB	split	8"	3.70	Vermiform
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Choose X	Our Life	7" ep (Germany)	3.95	Striving
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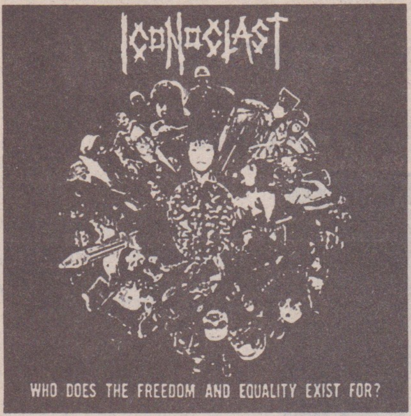
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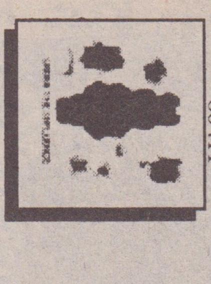

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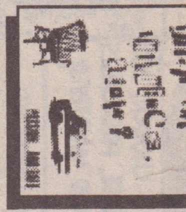

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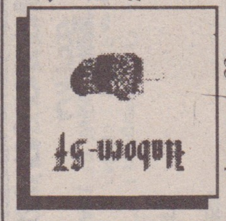

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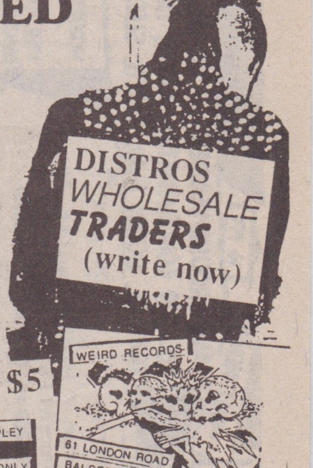

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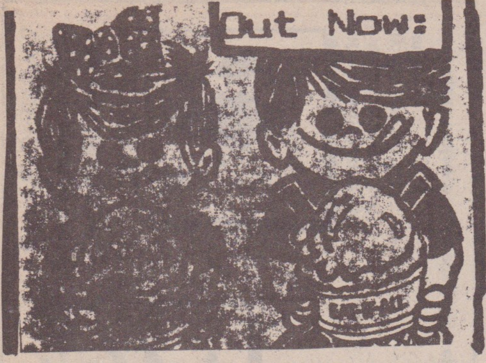

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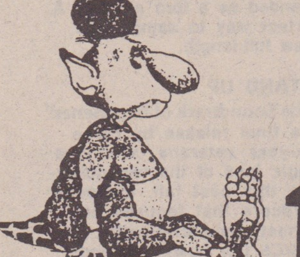

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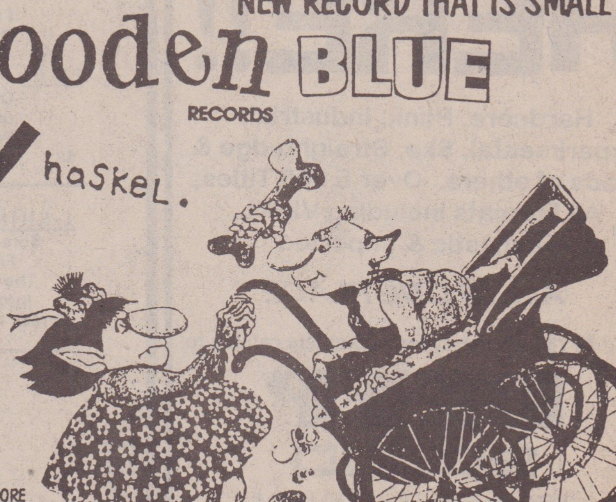

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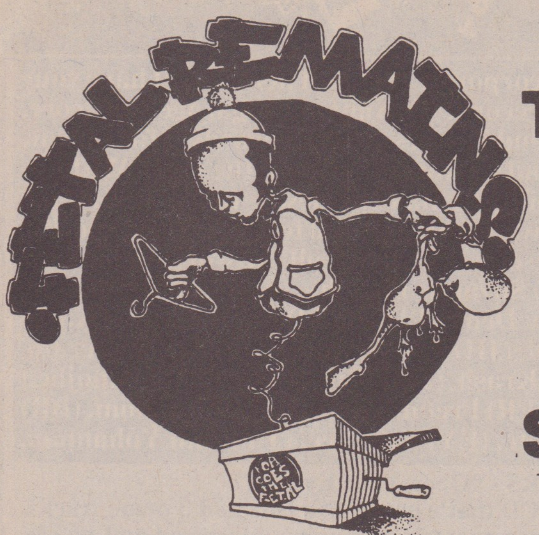
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Hello. Here are some things I like & maybe you will, too 🙂.

* Johnny Peebucks & the Swingin' Utters "Scared" 10"
* Blanks '77 "Up The System" 10"
* The Swingin' Utters "No Eager Men" 7"
● 23 More Minutes/Logical Nonsense split LP
● The Blundermen "Blunder on Bikini Island" 10"
● Intense Degree "The Eyes Have It" 10"
● The Urge 7" (on Incognito)

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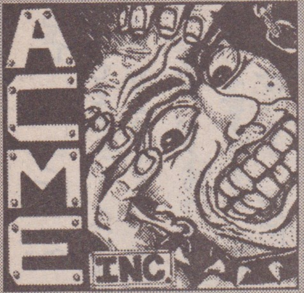
RECORD REVIEWS

Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. If possible, send 2 copies of vinyl records (1 for review, 1 for airplay). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We have ceased reviewing cassettes again, as no one here wanted the responsibility or had the desire to wade thru the mountains of really crappy tapes that constituted the bulk of what we received. No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (FA) Francisco Alegria, (MA) Matt Average, (SB) Suzanne Bartchy, (EC) Enrico Cadena, (MC) Mel Cheplowitz, (PC) Paul Curran, (DD) Dr Dante, (HD) Harvey Dent, (LD) Lali Donovan, (KG) Karin Gembus, (LH) Lance Hahn, (CH) Chris Harvey, (MH) Michelle Haunold, (JH) Jenn Hyman, (AI) Ayn Imperato, (MJ) Matt James, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (RL) Ray Lujan, (TM) Timojhen Mark, (MM) Mike Millett, (SM) Smelly Mustafa, (NN) Neil Nordstrom, (FR) Freud Reia, (JR) Jeff Random, (BR) Bruce Roehrs, (KS) Ken Sanderson, (SS) Steve Spinali, (SW) Shane White, (EY) Eric Yee, (TY) Tim Yohannan.



ACME INC. - "Born To Lose" EP
Guitar based rocking punk with daring solos that are pretty OK and catches you without all the pop. Full bodied sound and vocals that seem to mean something to the band. That is until you get to the last song which the band will undoubtedly argue as sarcasm as it is sung in a quirky, jovial tone for the first half. The subject is men staying out of harms way and not knuckling under to society by succumbing to the evil ways of women. It's about time someone said "Your tits are big but your brain is small" and, that's out of context of course. Also out of context is the last line of the song, "Don't tell me what to do, I want you outta my life...*bitch*". Good to see someone standing up for all of the men. (FR)
(Acme Inc., 12508 Blue Meadow Ct., San Jose, CA 95070)

ANDROFOBIA - "Schegge D'Eventi" EP
They are weird. Imagine a cross between SUICIDE, TEST DEPT and PEGGIO PUNX (a great Italian early 80's punk band). Powerful guitars, a drum machine that never sounds cheesy and two vocalists with very political lyrics. (EC)
(Mele Marce Records c/o Senesi, Via Carrante 7, 70124 Bari, ITALY)

ANKRY SIMONS - "Some People" CD
Was psyched to see this. I really loved their single of a few years ago— as they wrote on the single, it says on this "We're just a copy". Not that I mind: fast, catchy humorous punk, some of the songs here were so funny I was grabbing people to play this for. Only down side was their cover of "Homosexual", a song that was fucking stupid then and still is—why resurrect shit? Otherwise, a brilliant release! (TM)
(X-Mist, Riedwiese 13, 72229 Rohrdorf, GERMANY)

AVAIL - "Dixie" LP
AVAIL is one of those bands that never fails to pull through with a punchy, rockin', way movin' live set. This time around they've really captured that electricity on vinyl. Musically they may be akin to mid-period SCREAM, kicking out the rockers with tons of conviction. (KG)
(Lookout Records)

BINGO MUTT - "The Meanest Man" EP
Sloppy, raspy ska punk a la OP IVY. I was into this for it's amateurish charm and energy. Poor production is a plus too! A spastic good time. (RL)
(Far Out Records, PO Box 14361, Ft. Lauderdale, FL 33302)

THE AVENGERS - "Open Your Eyes" CD
A bootleg CD that's got 19 live cuts and 3 demo tracks. The first 9 live songs are from a very uninspired and poorly mixed show at the Old Waldorf, with THE AVENGERS clearly not into the show much. The next 10 are from The Whiskey in L.A. (1978) and are a lot better. (In both sessions there are a sprinkling of songs that haven't appeared on previous AVENGERS legit or boot records). The 3 demos are alternative versions of classic AVENGERS tracks. (TY)
(no address, GERMANY)

BENDER - "People's Army/Moon Walking"
I swear, the singer of BENDER has this incredible Johnny Rotten SEX PISTOLS-era snotty snarl. So, so rad! It really gives this reggae-rooted 7" some edge. Two full-on ragers here with some political statements intelligently put. Not to be missed by fans of CITIZEN FISH! (KG)
(Words of Warning, PO Box 119, Newport, Gwent NP9 7YD, UK)

BLANKS 77
FORKLIFT

BLANKS 77/FORKLIFT - split EP
When ever there's a split EP, some people like one side more than the other. Here's a case tho where I didn't like either too much. I did have a soft spot for BLANKS 77 whose upbeat pogo punk got me going but the bad production and lack of catchiness let me off. FORKLIFT were a complete waste of vinyl and time with their ultra bad production (sounds like a dirty record) and slow unintelligible dirges, yuck! Oh well, i'll pass on this one. (EY)
(Vandal Children Records, PO Box 260805, Hartford, CT 06126-0805)

BLITZ BABIEZ
M17

BLITZ BABIEZ - "M17" EP
BLITZ BABIEZ are great. This Australian band plays super-fast hardcore with a woman vocalist much like NAKED AGGRESSION. Their passionate political pleas are strong, clear and relentless, but not tiresome. But what puts BLITZ BABIEZ at the top of the heap is the creamy, growly croon of the woman fronting this band. Her voice is distinctly reminiscent of the punk diva Mia from THE GITS. (JH)
(Kangaroo Records, Middenweg 13, 1098 AA Amsterdam, HOLLAND)

RECORD REVIEWS

BLOODY MESS & THE SKABS - "Hung Over And Stoned" CD

Old school obnoxo-punk that's okay but sorta wears thing over the course of these 16 tunes. Somewhere along the lines of the GYNECOLOGISTS or ANTISEEN but nowhere as good as those bands. Songs are often straight ahead punk rock that has a certain, eh..., "looseness" to it. Personally, would have preferred these songs in smaller 7" doses. Also includes the 18+ minutes of Gabby Skab explaining the merits of punk and John Gacy to a couple of "talk radio" type geeks. (HD)
(Black & Blue, 400 D. Putnam Pike #152, Smithfield, RI, 02917)

THE BLUBBERHEADS - "The Daily Routine..." EP

Two-thirds of the songs on this 9-song EP combine thrash tempos with remarkably catchy melodies, capped off by vocal choruses; most everything else is either solid pop-punk or straight-ahead thrash. Sung in English, with great, raw, garagy sound and a FUNERAL ORATION intensity. Recommended. (SS)
(J. Marttila, Koulitie 5, 35300 Orivesi, FINLAND)

BLUEPRINT - "Come On By" EP

This band plays college radio pop type stuff with no hint of originality. They are fairly good in every respect except songwriting. They just can't write a decent hook. Average. (MC)
($3.50 ppd: Bob Ashley, 116 Stanford, Lake Jackson, TX 77566)

BONES EROSION/HINFAMY - split EP

A split 7" from two Brazilian bands, who both seem to stick to DIY roots with punk lyrics along with severe metal infleunces. Guttural and grindy, BONES EROSION play seven short songs with scathing vocals emerging from the chaos. HINFAMY complement with five chunks of intense vocal trade offs and dirgey thrashing. Limited to 1,000. (KS)
(Elephant Records, R. Americo Martins Dos Santos 279, Sao Vicente-SP 11370-550, BRAZIL)

BORIS THE SPRINKLER - "Male Model" EP

BORIS THE SPRINKLER is the vehicle for the Rev. Norb, and his touch is all over this record—from the very involved liner notes to the snazzy dayglo cover. The band turns in a sped-up version of the UNDERTONES "Male Model", but the originals are way more enjoyable—speedy, upbeat punk that hits you right in the breadbasket. (JR)
(Bulge, PO Box 1173, Green Bay, WI 54305)

BREACH - "Outlines" CD

Really fucking heavy hardcore metal from Sweden that sounds a lot like an East Coast band. While I really like the chunky hard music, the vocals need a lot of work—they just don't fit with music. They are way too dry and just bug me, but I think they will get better with time though. Pretty good record. (FA)
(Burning Heart, Kolsvagatan 4, 731 33 Koping, SWEDEN)

Born Against

BORN AGAINST - "X-mas Eve" EP

BORN AGAINST are definitely one of my all-time favorite bands, full of anger and rage with music to match, so when I saw this I was excited. But unfortunately, as with most live boots, the sound quality is pretty poor which in turn detracts from a band's power and delivery, which makes for a lousy record in the end. (MA)
(no label, no address)

brainiac
ぶらにか
"What's My Secret?"
DEXATRIM

BRAINIAC/LAZY - split 7"

A great buzzing song from BRAINIAC with an amazingly twisted guitar riff that drops a serious mindfuck in a CLAWHAMMER meets say MARS (the band, not the planet) manner. Coolest thing I've heard in a while. LAZY checks in with a punk boy/girl duet which brings up all sorts of FLESHEATERS/X/GERMS type creepy crawly punkrock vibes. Two pretty serious contenders here. (HD)
(Simple Solution, 1025 Brown St, Dayton, OH 45409)

BROKEN TOYS/HARRIES - split EP

BROKEN TOYS play traditional punk with some serious DEAD BOYS/(early) CLASH influence. P-U-N-K, these guys continue to rock. HARRIES (from Holland) play catchy punk in a more European (hmm) style. They sound like sort of a cross between Finnish pop punk and THE TOY DOLLS. Highly recommended. (KK)
(Incognito Records, Hermannstr. 1, 70178 Stuttgart, GERMANY)

THE BRUISERS - "Cruisin For A Bruisin" CD

Beef core, total old school, grinding beef punk, the way it should be. Beer guzzling goons with a dash of oi. Lyrical content about brotherhood and personal politics. This disc is the top sirloin of the butcher's market. (SM)
(Lost & Found, Im Moore 8, 30167 Hannover, GERMANY)

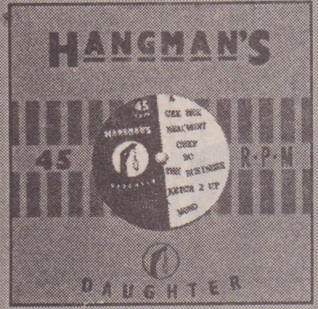
CATATONIC EXISTENCE - "I Kill You All" EP

A futile attempt at evil. Another Satan worshiping mass murder junkie. Pretty much sprocket music. I say send all these mother fuckers to the desert with guns and knifes to fight it out. Only the surviving few will be allowed to make records. Boring, you're not very convincing behind your vocal harmonizers. You're the sweetest looking metal boy I ever saw. (SM)
(Guy Mulidor, PO Box 664, River Banks, CA 95367-9998)

CHANNEL 3 - "Live '94" CD

I've said this before, and I'll say it again, for the most part "live" records are a complete waste of time for anyone who wasn't at the show. However, this one at least features a quite decent sound quality and has CHANNEL 3 playing all their great old songs with a rhythm section they supposedly picked up like three hours before the show. (LD)
(Lost & Found, Im Moore 8, 30617 Hannover, GERMANY)

RECORD REVIEWS



CEE BEE BEAUMONT - "Chef Do The Business/5 Cornered Square"

More mono garage stuff from Billy Childish's hit factory. A trashy, raging tune graces the A side, with a psycho talk-over track that reminds me of some of the wackier cuts on those old Pebbles comps. The flip is a zippy instrumental, kinda KINKS kinda early 60's Northwest, with raging fuzz guitar that's totally loud and not at all wimpy. Cool. (TY)
(Hangman's Daughter, UK)

Coq Fighters
Cheesecake

CHEESECAKE - "Coqfighters" EP

Very primitive, very sarcastic punk rock with the emphasis on discordant, almost grungy guitarwork and often hilarious female vocals. Probably more fun live. (SS)
(PO Box 340210, Cambridge, MA 01239)

CHRONIC THRILL
Fatalism

CHRONIC THRILL - "Fatalism" EP

This EP starts out fast and furious, but it's got rhythm too. Loud, crazy guitar. Don't know if it's chronic but it's sort of a thrill. (AI)
(Beer City, PO Box 494, Milwaukee, WI 53122-0494)

COLD WORLD - "None Of Your Business" CDEP

These tracks clock in at lightning pace, but slowed a bit from previous releases. Otherwise, Austria's COLD WORLD drop nine more knockdown/drag-out blasts of technical thrashing with breaks that change direction and speed quickly, heavy riffs and tough vocals. The lyrics, however, drift perhaps from original intent in German thru being translated and sung in English, into vagueness. Glad to finally see more European bands on... (KS)
(Lost & Found, Im Moore 8, 30167 Hannover, GERMANY)

CONCRETE IDEA/PORTO BELLO BONES - split EP

CONCRETE IDEA is SoCal skate rock right out of the early 80's pure and simple. They are not really all that interesting but are good background music for sports activities such as SK-8in' dude. PORTO BELLO BONES are a cross between IRON MAIDEN and BLACK FLAG perhaps leaning more towards the former. Their drummer is completely out of his mind though. It's nice and OK to listen to though not all of the time. Both bands are from the same area in France but, sing in English. (FR)
(Forked Tongues, 101 Bd de Chateaudun, 45000 Orleans, FRANCE)

CONFRONT - "One Life Drugfree" CD

I never heard their EP but all the songs from it are featured here in reverse order. The music's pretty powerful, metallic hardcore that's kept nice and short. Lyrically, as you might guess from the title, it's the standard straight edge message. There's also a bootleg quality live set that only the most fanatical fan could love. A pretty gratuitous release. (NN)
(Lost & Found, Im Moore 8, 30167 Hannover, GERMANY)

CONQUEROR WORM/COCKNOOSE - split LP

CONQUEROR WORM features the ANTISEEN's Jeff Clayton on vocals and, among others on guitar, Pig Champion from POISON IDEA. This is a super raw boogie woogie bar band sorta incarnation back to basics bluesy rock the suits me just fine. COCKNOOSE on the other hand is fast n' furious in your face snotty punk rock. This is previously released material (with a couple of GG ALLIN covers). These two back-to-back actually compliment each other really well. (MH)
(Tear It Up Records, no address)

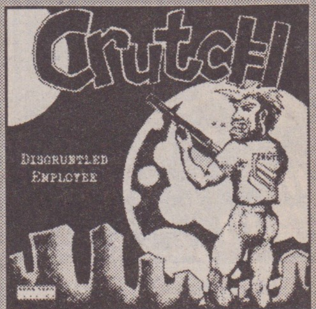
CONQUISTADORS - "Land Of The Lost" EP

Whooo! Land of the Lost theme song! Alright! Oh, and the other 3 songs are pretty good too. Sounds like J CHURCH in a bike crash with the DESCENDENTS. (PC)
(PO Box 3134, South Pasadena, CA 91031)

CRIPPLE BASTARDS
21st CENTURY SCHIZOID MAN

CRIPPLE BASTARDS/PATARENI - split EP

CRIPPLE BASTARDS check in with 6 songs, the hightlight here being their cover of the old KING CRIMSON song "21st Century Schizoid Man"; another impressive showing from a band many people are keeping an eye on now. PATARENI delve into the vaults for some 89/90 recordings, the highlight there being the total butchery of a MISFITS tune—calling it a cover wouldn't pay homage to the treatment they give it. Amazing. (TM)
(R.S. Records, Sandro Gessner, Str. d Friedens 45, 07819 Mittelpollnitz, GERMANY)



CRUTCH - "Disgruntled Employee" EP

I think I was assigned this record because I could relate to this song so well! A pissed off employee wants to kill his bosses set to heavy duty punk rock. The flip "Kick My Ass" is more of a HALO OF FLIES approach with a fast tight attack of rock noise. (MH)
(Bongload Records, PO Box 931538, Hollywood, CA 90093-1538)

DAMAD - "Dam Ol' Flag" EP

Real nice, heavy, semi-crusty hardcore that goes full throttle into grindcore every now and then. The second side slows down a bit too much for my tastes but it's still fairly powerful. A noteworthy release with good lyrics and good music but the band could definitely benefit from better production. (NN)
($3 ppd: Germination, PO Box 50574, Columbia, SC 29250)

RECORD REVIEWS

DEAD SILENCE/TIT WRENCH - split EP

Nothing that grabs me here. TIT WRENCH is a techno/industrial group and DEAD SILENCE is your basic peace punk band, back again. (CK)
(Vinyl Communications, PO Box 8623, Chula Vista, CA 91912)

DISTORTED TRUTH - "Counterfeit Culture" LP

Second LP by this Scottish trio and an excellent rare quality release. Summed up, this is the sound of sign-along punk anthems. Catchy, hardpop...angry yet melodic. These folks are talented musicians. At times they remind me of a slowed-down OPERATION IVY, with all the energy and charisma. (SB)
(Combat Rock Records)

DOG FOOD 5 - "No Use" EP

Mediocre goth punk with stupid lyrics, i.e. "He took my girl away and returned a piece of shit". Geez, no wonder you have girl problems, dude. Although when played at the wrong speed (45 rpm), this has a nice TOY DOLLS quality and the lyrics being indecipherable don't seem nearly as lame. (RL)
(Thorsten Wolff, Ehrenberhstr 51, 22767 Hamburg, GERMANY)

DOG FOOD FIVE - "My Degeneration" CD

Five German guys who dress like the NE'ER DO WELLS but sound like they've been hitting their MISFITS/RAMONES/NY DOLLS and even STOOGES records rather hard. Stuff with all the right influences even if the singer has a growly Germanic accent. Rocks pretty well most of the time. Nothing extremely original or mind blowing but you certainly could do a lot worse and good for a few spins. (HD)
(Thorsten Wolff, Ehrenberhstr 51, 22767 Hamburg, GERMANY)

DRAGS - "Tedster" EP

While this could be broadly classified as traditional punk, it ranges from melodic, oi-type music with laryngitis throatals to totally catchy, jangly, funny-punk. Excellent and cool. From L.A. on a French label. (KK)
(One By One, Bellevue, 56450 Theix, FRANCE)

DRITTE WAHL - "Fasching In Bonn" LP

This is fast, brittle, metal-tempered German punk. There are so many guitar onslaughts that this record could exhaust the weak of spine. The vocals shout and growl with no mercy, and some harmonies occur. Lyrics in German are included. Musically, this offers very little variety from song to song. The band is too talented and bloated with artistic finesse. (BR)
(Amöbenklang, Holger Roloff, St Petersburger Str 4, 02520 Rostock, GERMANY)

EARLS OF SUAVE - "The Basement Bar At the Heartbreak Hotel" LP

Slower 50's Vegas style lounge rock with a singer who bears more than a passing resemblance to Elvis vocally. Kind of a reserved version of the CRAMPS. One side of the record is covers (like "Ring Of Fire"), the other side is original songs. A very warm sound that's very cool indeed, cat. (MM)
(Vinyl Japan, 281 Camden High St., Camden Town, London, NW1 7BX, ENGLAND)

EVEREADY - "Kalifornia" EP

This is a really catchy 4-songer of west coast high energy pop punk. The songs sort of sound like they could be outtakes from JAWBREAKER's "Unfun" sessions with Jesse from OP IVY on vocals. Song topics covered are urban angst and communication/relationship problems. Excellent tunes too. (MM)
(Liquid Meat, P O Box 460692, Escondido, CA 92046)

FAILURE FACE - "All Pain No Gain" EP

This is great!! Punchy hardcore that speeds along at a steady pace with a crunchy catchiness. Turn this up loud and enjoy. I would definitely like to see these guys live. Looking forward to hearing more. (MA)
(Daybreak Records, 5 Arlington Ave, Ottawa, ON, K2P1C1, CANADA)

FIGHTING CAUSE
deadtown.

FIGHTING CAUSE - "Deadtown" EP

Neil says this sounds like SCREECHING WEASEL, and I'm inclined to agree with him—a lot of the same elements are here, right down to the vocals. For the sake of politeness, not much here left a lasting impression, but just sort of drifted off into the atmosphere. (JR)
(PO Box 2986, Covina, CA 91722)

THE FIRE DEPARTMENT - "Last One Here/She Saw Me"

This band reminds me of THE CREATION, a great underrated UK band circa 1966. This single has raw guitars and catchy choruses that remains in your head for the rest of the day. Not your stereotypical garage band. No wonder this is on Billy Childish's label. (EC)
(Hangman's Daughter, Box 671, London, E17 6NF, UK)

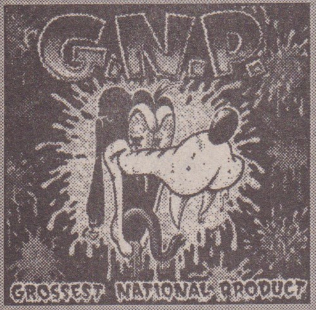
FISTICUFFS BLUFF/ANGEL HAIR - "Big Sister/Pre Super Model"

Fourth release from this newish Cupertino label, and like everything else they've done, this is fab. Hailing from Santa Cruz, the stunning FISTICUFFS play "Gravity core" supremo with a natty sounding woman supplying the bulk of the "singing". Boulder's ANGEL HAIR nicely complete the flipside with two songs also in the same vein (as FISTICUFFS): squawked vocals, rhythm changes galore, and squabbling discordant geetars. Cool. (LD)
(Unleaded, PO Box 1333, Cupertino, CA 95015)

FLEISCH LEGO/IT/VENUS PRAYER - split EP

This three way spit includes three European bands-FLEISCH LEGO, IT, VENUS PRAYER. The packaging makes it a little hard to tell who's who. All three bands play unique rock ranging in their influences from RUSH to the DAMNED. (MK)
(Plastic Bomb zine, Forststr 71, 47055 Duisburg, GERMANY)

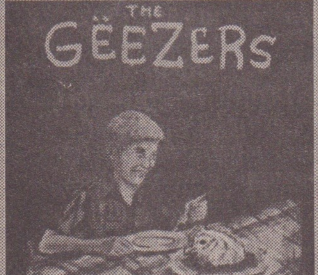
RECORD REVIEWS



G.N.P./JERMFLUX - split EP
Finally after twelve years, Alabama's hardcore dinosaurs, GROSSEST NATIONAL PRODUCT, make it to vinyl. This captures 3 of their sweaty, noisy, out-of-tune, spasmodic, thrash-fits well. Wonderfully excruciating vocals, hilarious lyrics and the most painful guitar solo in the history of recorded music (the "Jeopardy" theme, no less!). Virginia's JERMFLUX dole out two thrashers smothered in scathing vocals that both break and slow in and out of quieter PLAID RETINA-style sound exploration, with some heavy leaning on a flange. The recording doesn't lend this the heaviness it needs, but it's a solid start. (KS)
(available through Blacklist Mailorder)

GALAXY TRIO - "Saucers Over Vegas" 10"
The GALAXY TRIO are one of the many instrumental surf bands that seem to be appearing everywhere these days, and while they have the formula down, nothing here really grabs me. Maybe it's a matter of overexposure, but this record would unfortunately be relegated to the "background music" department. (JR)
(Estrus, PO Box 2125, Bellingham, WA 98227)

GAS HUFFER - "One Inch Masters" LP
If you like GAS HUFFER as much as I do you're really going to think this is great. If you don't like them then this is the record that's going to win you over. Real fun, short songs with the usual garage guitar sound and the rhythm section that gives it that cowpoke edge. "Mr. Sudbuster" is my favorite. A nice little ditty about doing the dishes that makes it seem like that chore could actually be fun. Also "Stay In Your House" a soon to be punk rock anthem all about the fun of touring and begging for a place to stay. (CK)
(Epitaph)



THE GEEZERS - "Chicken Tonight" EP
With songs paying tribute to the saucy product "Chicken Tonight", (the actress?) Claudine Longet and the lame grunge label Sub Pop, THE GEEZERS are strong on gimmicky lyrics but weak in the music category. The extensive lyrics are growled monotonously and drown out the guitars. Also too slow for my tastes. (JH)
(Go Deaf Records, PO Box 31264, Chicago, IL 60631)

GENERAL FOOLS - "Pathetik Pik-Nik" EP
Heavy, jerky, quirky stuff with female vocals I find hard to appreciate. 2 songs in Fronch (le sic) and two in American. Lyrics and liner notes about personal liberation. Heartfelt but unpleasing to my ear. (PC)
(Vital Communications, PO Box 366 Stn B, Toronto ON, M5T 2W2, CANADA)

GLAMOUR PUSS/PATTY DUKE SYNDROME - split EP
I wasn't too into this. GLAMOUR PUSS is kinda heavy melodic indie rock a la lotsa bands. Fuzzy bass, guy and girl singers, no tunes, too bad. PATTY DUKE SYNDROME was more straight forward, but no more tuneful. Bands that could be on Empty or Merge but aren't quite there yet. (RL)
(Blast-o-Platter Records, PO Box 11591, Raleigh, NC 27604-1591)

GLOOM
SPEED NOISE HARDCORE RAGS

GLOOM - "Speed Noise Hardcore Rags" EP
Taken from last year's demo, this Osaka band's 8 songs here are kickin' CHAOS UK "Short Sharp"-period depthcharge hardcore mishandled and abused in classic Japanese style. Excellent stuff with gobs of thickly layered scratchy distortion, brutal vocals and drastically harsh noisy thrashing. CONFUSE fans take note!! (KS)
(Crust War, 703 1-7-27 Nishijin, Sawara-Ku, Fukuoka-City, Fukuoka Pref. 814, JAPAN)

GREENHOUSE AC - "Unsound" CD
Reminiscent of early 45 GRAVE or the FLESHEATERS, this Finnish band plays mid-tempo punk with a mid-eighties college rock approach. Very tight but not really anything to grab one's attention for an extended period of listening. (MH)
(Stupido Twins, PO Box 301, 00121 Helsinki, FINLAND)

GUMBALL - "Whatcha Gonna Do" EP
I usually hate this band but the A side rocks. It's got all the stuff I like in a song: melody, snotty vocals; late 70's punk. The flip is kind of slower HOODOO GURUS sounding psych-rock. (MH)
(Dry Hump Records, 7211 Santa Monica Blvd. #2, W Hollywood, CA 90046-6718)

GUN FURY - "Boss" EP
A PANSY DIVISION flavor musically. Lyrics are severely lacking and reek of the "everyone takes advantage of me" high-school guy loner syndrome. Simple, but catchy. (SB)
(Fairway Records, 736 Steeplechase Rd, Landisville, PA 17538)

HALF MAN/KISSES AND HUGS - split EP
Aside from the production which comes across sounding a little like a live cassette recording, these bands manage to pull off some good straight forward punk with an early 80's midwest HC influence. Upsetting songs, pissed off at condescending punk elitism among other things have a dark and dirtiness to them that at moments reminds me of the first NEUROSIS LP. Well worth a listen. (MK)
(Mountain, 56 Grandview St., Huntington, NY 11743-3537)

HEARTLINE - "Zrozen Proti" EP

Wow! Remember NEGAZIONE's old vocals? Well, someone in Czechoslovakia's got a hold of them and is putting out some really great stuff. Mid-paced, noisy hardcore with a lot of emotion and urgency. This is the type of stuff that foreign hardcore enthusiasts go nuts for. From the label that puts the "punk" in Punkaharju. (NN)

($3 ppd: Fucking Far Out Records c/o Otto Itkonen, Pekantie 26, 58500 Punkaharju, FINLAND)

THEE HEADCOATEES - "Ballad Of The Insolent Pup" LP

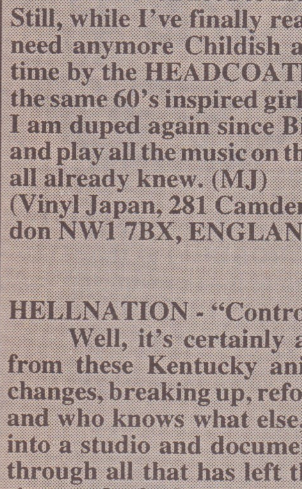
Did I even need to listen to this in order to write a review? Still, while I've finally reached the point where I feel I don't need anymore Childish albums (15 +), I'm suckered every time by the HEADCOATEES, whose third album is more of the same 60's inspired girl-group pop. Inadvertently, though, I am duped again since Billy & his two HEADCOATS write and play all the music on this thing, which is a fact I'm sure you all already knew. (MJ)

(Vinyl Japan, 281 Camden High Street, Camden Town, London NW1 7BX, ENGLAND)

HELLNATION - "Control" LP

Well, it's certainly about time for another full length from these Kentucky animals. After innumerable line up changes, breaking up, reforming, almost touring, not touring, and who knows what else, they get it together enough to get into a studio and document the angst and frustration going through all that has left them with. 22 songs of fury, with a singer who had me checking the turntable speed on several occasions. I don't know how anyone can make their voice do that! Impressive, now if only they could get it out on the road! (TM)

(Sound Pollution, PO Box 17742, Covington, KY 41017)



HICKEY - "Us/Them" EP

This band is what happens if a Bay Area love pop band watches too many kinky soft-core porn movies and are really pissed that they can't get dates. It's got that "nobody understands me" feeling. Dirty, badly mixed and kinda poppy but not overwhelmingly so. Naked and belligerent HICKEY, press on with what is sure to become punk anthems like "Could ya smear me with whipped cream, either gimme what I need or stay the fuck away from me". (FR)

(Truth About Fonzie, 2864 A 24th St, San Francisco, CA 94110)

HOLESHOT - "Pacemaker" EP

A very confused band. Side A "A Cracked Mirror" is a grind metal song then "Unimpressed" is a pop-punk song. Over to side B we've got "Fun Not Fashion" a mid-80's hardcore song and "Pacemaker" a AmRep style rock thing. I'm all for diversity and for that they get an A+. But such extremes? (CK)

(Reservoir, PO Box 790366, Middle Village, NY 11379-0366)

HOMOMILITIA
Coca-Cola
Coke
anti - multinationals

HOMO MILITIA/FORCA MACABRA - split EP

If you're considering starting a hardcore band and are looking for musical inspiration then check this out, because these two bands do it right. Both outfits play all out, in your face, brutal hardcore that barrels down and pummels the fuck out of your eardrums without remorse. HOMO MILITIA from Poland start it off with a thrashier NAUSEA style giving you two songs, one about the environment, the other about multi-nationals. FORCA MACABRA from Finland thrash away with four songs that level buildings. Lyrically it's all in Finnish, so I'm the one missing out, but the power communicates well enough. Awesome, awesome, awesome!!! Get yourself an amplifier for your system because you're going to want to play this one as loud as possible to enjoy the full effect. (MA)

(Malarie Records c/o Martin Valasek, Ropice 281, 739 56 Trinec 6, CZECH REPUBLIC)

HONEYWELL - EP

Emulative of HEROIN or RORSCHACH, four songs of stop and screechcore taking dramatic breaks and turns while decrying (albeit in an almost much too artsy and indirect way) war, racism, rightwing religious freaks and Amerika. Proficient, yet maintaining intensity as a constant with a lack of catchy riffs so that the songs become unmemorable. Recommended for fans of the style. (KS)

(Sellout Records, PO Box 178009, San Diego, CA 92177-8009)

HOODED MAN - "Marzenia" EP

Marzenia is a Polish word for 'dreams', but I only wish I could understand the rest of the words here. The music is heavy yet melodic and has a unique sound to it. They use horns (I think it's a trumpet?) on some songs which is a cool twist. (AI)

(Grzegorz Kazuro, 87-100 Torun, Ul. Rydygiera 20d/sl, POLAND)

HOT DAMN - "Bitch With An Attitude/I Just Wanna Be Naked"

This combo features Zebra (ex-CRAMPS) and oh my God, it's 1978 again! Is it Zebra or Dee Dee Troit? Very early UXA, very powerful punk rock, and not retro at all. So when are you guys playing in SF? (EC)

(Hell Yeah)

HUDSON - "Out of Gas" EP

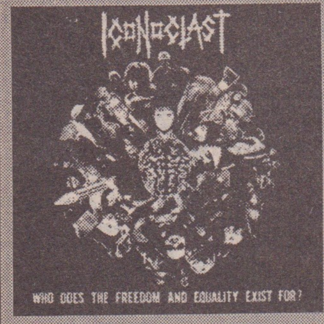
Simple, but energetic and effective. Speed NOFX up and you'll have HUDSON. Headed in the right direction. Good lyrical content, but could use some cleverness in the execution. Great. (SB)

(Farout Records, PO Box 14361, Ft. Lauderdale, FL 33302)

HUMMER - "Smoke" EP

A decent 4-song EP from a GITS/BIKINI KILL-ish sounding group. Two rocking numbers and two slower indie rock-ish things. (RL)

(Launch Tester, 2318 2nd Ave. Box 410, Seattle, WA 98121)


ICONOCLAST
WHO DOES THE FREEDOM AND EQUALITY EXIST FOR?

ICONOCLAST - "Who Does The Freedom And Equality Exist For?" EP

While playing-by-the-numbers, Japan's ICONOCLAST do manage to escape the DISCHARGE clone curse by delivering two songs here at breakneck super-speed complimented with a noisy delivery and harsh vocal attack. The three more mid-tempo songs do fall prey to predictability, but this shines with enthusiasm and is enhanced by cool, but standard, artwork. (KS)

(Icons of Crust/Blurred Records, 482-1 Naka, Kambara, Ihara, Shizuoka, 421-32, JAPAN)

IGNITE - "Scarred For Life" CD

Somehow this band is supposed to have some connection to UNIFORM CHOICE which I can't figure out, but thought I'd mention nonetheless. If you're into older SoCal straight-edge stuff, than you'll like this. Introspective lyrics and decent music guaranteed to appeal to the baggy pants crowd. (LD)

(Lost & Found, Im Moore 8, 30617 Hannover, GERMANY)

IMPLEMENT - "Inside Out" EP

Cool kinda early/mid 7 SECONDS typa material. Short catchy songs, done powerfully and with energy. Strong production, tho the vocals get a bit buried. Pretty fun. (TY)

(Chump Records, PO Box 5808, Glendale, CA 91221-5808)

INCREDIBLE FORCE OF JUNIOR - "Greatest Thing/Jet Propulsion"

"Greatest Thing" is an amazing roller coaster ride of a song. Right from Susan's spoken intro you know something special is coming, but there's no way to prepare for the twists and turns this takes as vocals and instruments flip right and left, a second vocal at times distorted as hell pops in and out, while a pounding bass pushes the song forward as layers of spasmodic guitar create a texture of noise behind the increasingly strident vocals whose inchoate lyrics are pure riveting mystery. No American single in years has been this magical and inspired. (MC)

(Swingset Records, 4202 Phinny Ave. N., Seattle, WA 98103)

INFEST - "Benefit Boot" LP

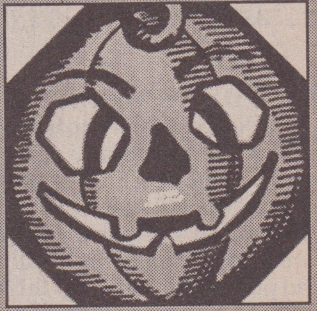
Well, we had heard about this a long time ago and never seen a copy—eventually tracked one down. A compilation of their long out of print "Slave" 12" and the second 7", plus some rehearsal tracks. It's consistently good quality both sound wise and in packaging, even the rehearsal tracks are totally listenable. It's a benefit for something, but no one here today can read German, so we're not sure what it's for. I've heard this is now out of print, so hurry up and track down your copy!! (TM)

(no address)

JACK O' FIRE - "12XU/Tiger In Your Tank"

A WIRE cover backed with a tune made famous by MUDDY (as well as the DOWNLINERS SECT), done in the expected JACKO'FIRE style. To paraphrase Jon Wayne, is it clever? I don't know. Is it proper? I don't care. It sounds OK to me. (DD)

(Nolie Records, 2118 Guadalupe #216, Austin, TX 78705)



JACK O' FIRE - "Punkin'" EP

Four songs in all. All covers. All lame. Pumpkin shaped cover with cut-away eyes and mouth. Clear vinyl. Under produced Mississippi swamp rock washboard blues shit fer romantic college students. Not done by blacks! (SW)

(Estrus, PO Box 2125, Bellingham, WA 98227)

JACK O'FIRE - "Here It Is Tiger" 10"

JACK O'FIRE pays tribute to the music they were born from. Six songs ranging from the YARDBIRDS to the SONICS... if ya know what I mean. Take some classics and run 'em through a BLUES EXPLOSION/GIBSON BROTHERS car wash. Take away 20 of the 24 tracks in the studio and you'll get the idea. Unessentially rockin'. (LH)

(00 Records, PO Box 131172, Houston, TX 77219-1172)

JERMFLUX - "Troll" EP

Somewhere around the planet of BUZZOV-EN exists this band called JERMFLUX. They are an interesting listen. As one might expect being from such a place, they're hard and dirty with nice female vocals, and superbeefy sound. A good bill for them would include GODHEADSILO. Not a bad record at all really. (FR)

(Jermflux, 325 Whealton Rd., Hampton, VA 23666)

JOLT - "Burn/Epilogue"

A: More 4-chord gravelly-throat pop-punk. B: Lurch. You must learn how: Flop around on the floor in the middle of the pit. When someone tries to pick you up, go all limp. It's really annoying to the big mosher-types. Lurching is to be done to this type of song: Slow, thick, and gooey like POT VALIANT, JAWBREAKER's middle parts, and JOLT's "Epilogue". (PC)

(Shredder, 75 Plum Tree Ln. #3, San Rafael, CA 94901)

KING LOUIE THE 69th & THE HARAHAN CRACK COMBO
JAILBAIT C/W LITTLE GIRL

KING LOUIE THE 69TH & THE HARAHAN CRACK COMBO - "Jailbait/Little Girl"

I was all ready to tear this one apart and then I listened to JACK O'FIRE, man, did that one suck! Still, though, this release can't compare to the rockabilly being cranked out by the likes of FIREWORKS or label-mates GUITAR WOLF. Since lately I've been accused of being too "generous" with my reviews, I'll leave it at that. (MJ)

(Goner Records, PO Box 40566, Memphis, TN 38174-0566)

KUOLLEET KUKAT - "Kyynelkaasua!" EP

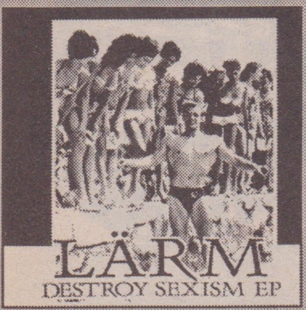
Someone told me that of all the languages in the world, Finnish is only similar to Hungarian. Fortunately for us the band included a lyric sheet translated into English. These morbid Finns focus on death in their songs: slaughterhouses, teargas and straightjackets. Their sound is midtempo, grindy punk bordering on metal. The guitars are bassy and the drums keep a heavy, steady beat. (JH)

(Fight-Records, Pikkupiiankatu 3 A 10, 33580 Tampere, FINLAND)

THE KWYET KINGS - "Firebeat" LP

Fine Euro garage band picking up the torch that the CHESTERFIELD KINGS dropped long ago. The record has a clean but not squeaky-clean sound that goes down easily and they sound as though they're probably dynamite live. Bonus points for a solid cover of RICHARD AND THE YOUNG LIONS "Open Up Your Door.". (DD)

(Screaming Apple, Düstemichstr. 14, 50939 Köln, GERMANY)



LÄRM - "Destroy Sexism" EP

This band defines 'louder faster shorter'. 12 songs of unreleased material that has been taken from two practice tapes, therefore the quality isn't so hot. But if you're a die-hard fan of thrashy hardcore then you'll still enjoy it. I can't get enough. This also serves as a benefit. (MA)

(Wicked Witch Records, PO Box 38351, 1001 AP Amsterdam, HOLLAND)

LOW RENT SOULS

LAZYBOY/LOW RENT SOULS - split EP

LAZYBOY is a nice solid band that have that sound similar to slower ZIPGUN and all of that. Melodic and hard but garagish enough not to lose your interest. Something that I'd listen to in the shower, maybe sing along to and feel kinda good about it. The LOW RENT SOULS side of things boasts that same root sound however add a slice of metal (double bass drum, but not throughout thank heavens!) and a dash of punk (I mean the second song is faster and has a simple chord structure). I'm not sure if these bands are from Portland but it wouldn't surprise me to find out if they are. They both have that special Pacific Northwest sound. Not bad at all with the LAZYBOY side being my favorite for sure. (FR)

(Peace Creep Records, PO Box 42451, Portland, OR 97242)

LEGAL WEAPON - "Squeeze Me Like An Anaconda" CD

This long existing California band makes yet another reappearance with their tough pseudo-punk thrash hybrid. Female vocals, driving rhythm section and periodically multitempoed. (MH)

(Last Resort Records, PO Box 2986, Covina, CA 91722)

LIE - "Molly, Mark, and Madison" CD

Pleasant enough sounding melodic hardcore, just too soft around the edges for my taste. I kept thinking that it was basically just electric acoustic, folk-y type tunes with a little verve. Nice production, but doesn't do anything for me. (SB)

(Super G Records, PO Box 76022, St. Petersburg, FL 33734)

LIFE...BUT HOW TO LIVE IT? - 12"

This 6 song EP is comprised of 2 European singles and a compilation track which were recorded in 1990/91 by this Norwegian band. These are melodic punk songs with lots of different musical parts & tempo—with plenty of little guitar parts which are played tastefully. The strong female vocals are sung in English and aeminiscent of early JINGO DE LUNCH. Even their version of "Norwegian Wood" is good. (MM)

(Eubullition, PO Box 680, Goleta, CA 93116)

LIQUORBIKE/CADMIUM - split EP

LIQUORBIKE's "P.R. Song #18" is a cross between an homage to FUGAZI and NIRVANA: emo rock, I guess you could say. CADMIUM contribute "Wod" which is an atonal noisy number about the stupidity of suicide. (MH)

(Grass Records, PO Box 29919, Baltimore, MD 21230)

LOOSE CHANGE - "Lucky Dog" EP

A young quintet from Ukiah, California, with their first release operating in a very JAWBREAKER fashion and a singer who can do a drop dead Blacke Schwarzenbach vocal imitation. Earnest adolescent songs of longing and confusion with enough roughness and enthusiasm to walk that fine punk/pop line. "Mendo" sounds like something that could have been on JB's "Whack and Blite" EP and "April Showers" impresses with an almost PARASITES-like (could it have been the Nikki Parasite production touch?)pop touch. (HD)

(Shredder)

LUNKHEAD - "Morticia" EP

LUNKHEAD have the good sense to put Carolyn Jones/Morticia Addams on the cover, and write songs like "Above Average Retard" and an ode to the late Ms. Jones herself. Musically, they're what you'd expect—kind of typical speedy hardcore that suggests the abuse of Jolt or Mountain Dew. Punk. (JR)

(Deaf, 73 S. Lodge Ln., Lombard, IL 60418)

MANSON KARAOKE - "Walk The Line/Remix"

The title sums it all up, an update of morbid tales of murder fantasies. This one tears apart good ole JOHNNY CASH's "I Walk The Line". An over played betrayal of Charles Manson, homaged through tape loops and wandering guitar wanking. I think these people should be crucified in front of the Grand Ole Opry. (SM)

(PO Box 7004, Bowling Green, OH 43402)

RECORD REVIEWS

MEATSHITS - "Homosexual Slaughter" EP

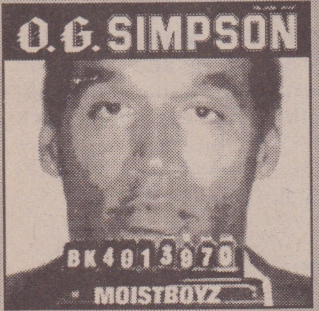
I'm not sure why we're even bothering to review this, I mean the title alone says it all, and if that doesn't convince you, the drawing of the crucified "fag" on the cover must. Great sound bites including rape scenes from a porn flick are included as well. It's pathetic that labels with a history of decent releases are willing to put out bullshit like this. They say "Robert Deathrage *is* the MEATSHITS", I say "Robert Deathrage *is* a sissy". (LD)
(Psychomania Records, no address)

METEORS - "No Surrender" CD

This is, what, the zillionth record from these guys? And even though I own none of them, I gather that one could rely on a certain consistency from this group/genre. Well produced psychobilly with a sorta 'spooky' air (as opposed to 'Goth') with lotsa tasty twangy guitar licks throughout. Solid, well-played and a little predictable, but so what, its certainly fun and these guys are the shit of psychobilly. (HD)
(Sonovabitch, PO Box 2738, 3000 CS Rotterdam, HOLLAND)

THE METHOD - "Royce Gracie Sessions" EP

Three heavy rockers on this very beautifully clear colored 7". It's difficult to say who THE METHOD sounds like, which is a good thing! Mid-tempo punk head movers with lots of rhythm and aural delights in the guitar-bass realm. (KG)
(Simple Solution Records, 1025 Brown St, Dayton, OH 45402)



MOISTBOYZ - "O.G. Simpson" EP

First off, I'm sick of current events songs and secondly, this sucks. It's the dumb white boy version of the whole O.J. thing. They'd like to be THE BEASTIE BOYS but don't have the cool production down yet. (CK)
(X-ploit, no address luckily)

MOTORCASTER - "The Buddha" EP

A band from Raleigh, NC with a proclivity for cheesy psychedelicisms (check out the sitar-laden cover of the LEMON PIPERS "Green Tambourine" as well as the 'lets play sitar and jam' instrumental). The A side is more of a herky jerky, slightly psychedelic post-NIRVANA type rock number and even includes a lengthy guitar solo, which I guess is pretty okay. Not too bad, but sometimes bordering on the too calculated or the too cheesy. (HD)
(Blast O' Platter, PO Box 11519, Raleigh, NC 27604-1519)

MUMMIES - "Fuck The Mummies" CD

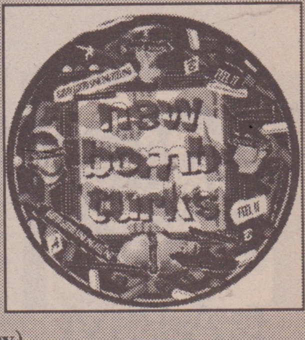
Whoa, is that a typo? Nope, a MUMMIES CD. Was bound to happen with the popularity they've chanced upon lately. 11 studio songs and about the same in live tracks. It's really not anything that adds in any way to the volumes of shit available on vinyl, but to some people it will be worth searching out—some really clean studio versions. Not to say it's 'MUMMIES Lite,' but... (TM)
(no address, my money's on Europe....)

NAKED AGGRESSION - "March March Along" LP

Strongly political punk rock with ballsy, shouted female vocals. This band compensates for its fairly lackluster tuneage with a sense of emotional urgency and social awareness that comes through on every song. Comes with a list of contacts for worthy environmental and political causes. (SS)
(Mighty, PO Box 1833, Los Angeles, CA 90078)

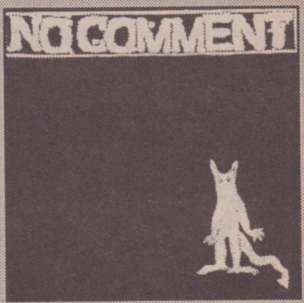
NE LUUMAËT - "Kiitos Ja Anteeks" LP

This represents everything I love about Finnish pop-punk: a head-bouncing, perfectly steady, beat with sing-a-long vocals. Excellent. I really do believe that someone, about 15 years ago, imported a fucking boat load of RAMONES records into Finland. The country has never been the same. (KK)
(Poko Rekords, FINLAND)



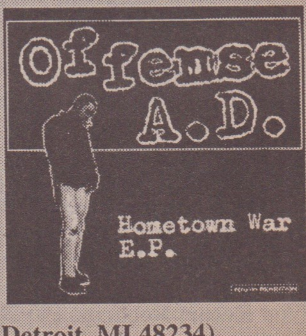
NEW BOMB TURKS - "Gotta Gotta Sinking Feeling" EP

Are picture disks punk? Well I guess this one is because Rev. Norb did the zany graphics. A-side song is not a catchy as their first LP stuff (and it's too long). The B-side however "Feel It" rules with fabulous drum rolls and a wankin guitar solo (too short). From a forthcoming album that's sure to rule. (JH)
(Sympathy for the Record Industry)



NO COMMENT - "Skin Rape" EP

NO COMMENT is some serious hardcore, unparalleled in the inhuman speeds attained by their drummer. Amazingly old-school, righteously fast and beautifully simple right down to the packaging. No lyric sheet, no musician list, no guitar solos, just band name, logo and song names in stark black and white. Listening to this EP is life-altering experience. (JH)
(Noise Patch Records, PO Box 1646, Redondo Beach, CA 90278)


Offense A.D.
Hometown War E.P.

OFFENSE A.D. - "Hometown War" EP

A well thought out melodic punk EP with precision guitar, bass and drums. The music lies somewhere between GAUNT and RF7. The vocals contain a great deal of sensitivity. The lyrics are meaningful. In "20 Years", OFFENSE A.D. asks: "We were equal from the start, has life pulled us so far apart?" (BR)
(Youth Rendition, PO Box 34372, Detroit, MI 48234)

RECORD REVIEWS

OI POLLOI
BLOWNAPART
BASTARDS
right to choose

OI POLLIO/BLOWN APART BASTARDS - split EP

OIPOLLOI play two songs of their oi influenced punk. The newer song is a call for choice with regards to abortion. The second an updated version of their previously recorded "Victim Of A Gas Attack". The standouts B.A.B attack with fast simple charged political hardcore with emphasis from direct action and organizing to nonviolent civil disobedience. They play powerfully with a fresh approach to old political punk styles and ideas. (MK)
(Unite & Fight, 12336 UNCG, Greensboro, NC 27413)

ONE NATION UNDER - "Pace/Talk"

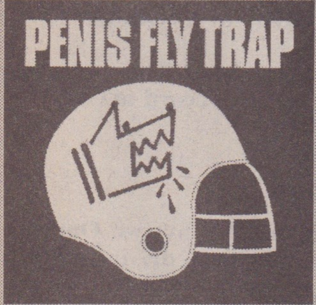
Two songs with heavy tuned down chunky guitars, post hardcore music with sort of rocking yelling vocals. ONE NATION UNDER has broken up since this record came out, in case you care. (FA)
(Dyslexic, 528 White Oak, Roselle, IL 60172)

OX - "The Don't Equate..." EP

These awkward songs move between chugging punk and mellow melodies providing for a subtle goofiness. Brittle guitars distorted almost to the point of undiscernability help for some musically strong moments. The campy vocals seem to work even if they don't always flow with the music. (MK)
($3.00 ppd: Chumpire, PO Box 2514, Westlawn, PA 19609)

PKRK - "Situation Critik" LP

Fairly standard punk rock in the classic punk style — that is, simple powerchord guitar with the usual vocal choruses. No classic songs here, but "Marie BB" and "Se Presser" show the band off well in both fast and medium tempos. (SS)
(Combat Rock, 7 Rue Du Paquis, 57158 Montingy Les Metz, FRANCE)



PENIS FLY TRAP - "Photo Of A Dead Man" EP

Yow! This fucker's really good! Don't let the quirky name put you off, this is punk rock from the get go. The title song is a fast ballad of sorts, as if THE DUMMIES went to Memphis. The guitar work is strong throughout, and ya got powerful vocals complete with harmonies. In "Punk Rock Is Dead" and "Tourists Out Of Film", you get a glimpse of what THE DWARVES could have become if they had learned some self-discipline in rehab. This is considerably more rockin' than last year's "Sticky Vowels" 45, also on Woof. Keep up the good work. (BR)
(Woof Records, PO Box 1159, Allston, MA 02134)

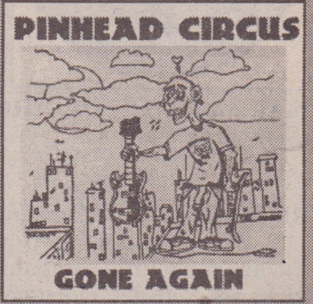
PHALLACY - "Reach" CDEP

Relentless hardcore emo punk from this Staten Island NY band. The music is very creative and evocative of their intelligently written lyrics which cover drugs, government and child abuse. Like to hear more from this band. I wonder why they had to go to Germany to get a CD out? (MM)
($12 ppd: Amok Records c/o Holger Schmidt, Droste-Hülshoff - Str. 42, 59192 Bergkamen, GERMANY)

THE PHANTOM 5IVE
...lift off to
KICKSVILLE

THE PHANTOM 5IVE - "... Lift Off To Kicksville" EP

I guess the PHANTOM SURFERS have really kicked off the surf scene in a big way, as evident by what seems to be a PHANTOM SURFERS tribute band. Even if they aren't aware of the PHANTOM SURFERS, there's really not anything to differentiate their sound from the PHANTOM SURFERS. In fact, I challenge anyone out there to send my a surf record that doesn't sound like the PHANTOM SURFERS. Personally, I'm getting tired of this shit. (MJ)
(1035 Edgewood Dr, Gallatin, TN 37068)



PINHEAD CIRCUS - "Gone Again" EP

One of the best things about reviewing records for MRR is that I get to hear records I would normally not try out; take for instance PINHEAD CIRCUS. Since they hail from Denver (which could be a strike against them in the minds of the general record buying populace), I probably would've never heard em' unless they played my town. But anyway, PINHEAD CIRCUS play what I call "modern" punk, ya know, tight as hell, fast melodic punk to be judged by the NOFX's and BAD RELIGION in the sky. Good shit, but not groundbreaking by any means. I'd check em' out if they ever play my town. (EY)
(Black Plastic Records, PO Box 480832, Denver, CO 80248)

PØBELVELDE/MI - split EP

MI provide six thoroughly enjoyable, minimalistic punk rock numbers. Fast and simplistic, they harken back to the old days of no frills foreign hardcore. PØBELVELDE play the same style with funky (in a good way) little bits interspersed throughout the songs. Lots of fun with no let up in the energy. (NN)
(X-Cluded Music c/o Martin Kvist, Aasm. Vinjesgt. 12, N-3725 Skien, NORWAY)

POINT OF VIEW - "Grey" EP

Poppy punk rock, with lots of instrumentation and songs lasting longer than necessary. No thanks. (MA)
(Mele Marce Records c/o Giorgio Senesi, Via A Carrante 7, 70124 Bari, ITALY)

POWDER MONKEYS - "Smashed On A Knee" LP

Cool trash rock n' roll; great attitude coupled with harmonica. Totally mid-70's rock n' roll with an ANTISEEN bent to it. (MH)
(Munster Records, PO Box 18.107, Madrid 28080, SPAIN)

PUNCHCUTTER - "Rain" EP

More aggro post BIG BLACK heavy stuff which on second listen is closer to 2nd generation noise pups like the UNSANE or ED HALL. Good tunes in "Hi" and the very cool JOY DIVISION-ish "Rain" (HD)
(Reproductive Records, PO Box 211, Allston, MA 02134)

RECORD REVIEWS

REAKTIO - "Outoja Tarinoita" EP
These fine gents sound like the Finnish QUEERS. They play good, solid, melodic punk of that same genre. It's nice, you can bop your head to it although they may be singing about clubbing small children to death, I don't know. Nice though, good listen, kinda Oi sounding. (FR)
(Diesel Records, FINLAND)

RED AUNTS/GAS HUFFER - split 45
Picture split single with attractive pictures of both bands cross dressing. RED AUNTS do a GAS HUFFER song and vice versa. The RA's song is way noisy in their typical rambunctous way. GAS HUFFER does a song which sorta surprised me in the way it lays a SUICIDE-like droniness over the familiar GAS HUFFER rawk stuff. Pretty cool. (HD)
(Sympathy)

REJUVENATE - "Moment Of Truth" CD
The "you let me down" and "stabbed in the back" themes run a little rampant but that's OK because the music kicks ass. Self-described powercore that's suitable to mosh to or simply sit and share with someone close. The vocals have an especially snarly sound that adds to the anger and enjoyment. (NN)
(Lost & Found, Im Moore 8, 30167 Hannover, GERMANY)

THE RIP OFFS - "Got A Record" LP
Jon Von vaulted into the room with a grin from ear to ear, handed me his latest band's new LP, and, unable to speak due to so much joy, bolted. Shane, Mr. Critical himself and also a band member, rants to me that this first album is 'ruined' cuz of the production. I think they're both right. The collection of songs here are catchy as all hell, all originals save one LURKERS cover and one SUPERCHARGER song, Greg's previous band. It's a joy to listen to, capturing the fun and rockiness of my fav local band, makin' me bop around and hum tunes the rest of the day. But the production indeed doesn't accentuate the power—it's not lo-fi hell, nor is it hi-fi heaven, just some lackluster place inbetween. Fortunately, the material is awesome garage punk rock, and the artwork is a pisser, pun intended. (TY)
(Rip Off, 581 Maple Ave, San Bruno, CA 94066)

RISE FROM THE DEAD - "Damage Down" 12"
Quite a variety of styles for one band. Two pieces of standard Japanese raging hardcore (one of which is followed by a song-length, monotonous, mechanical tone). A fuzzy, BEASTIE BOYS style number that's really nothing special. And a tiresome pseudo-industrial track that takes up an entire side. A disappointment after their last CD. (NN)
(Tag Rag, JAPAN)

SCAPEGRACE - "He Thinks I'm Stupid" EP
Muffled raw production backs throaty pissed punk with syncopated metal guitar action (i.e. 1.6 BAND). Pouring from the gut the vocals sound like the singer's suffocated last words. It's all enjoyable, but listening I get the feeling that this band probably best actualizes their energy in a live setting. (MK)
(Luddite, 112 Fifty Acre Rd., S. Smithtown, NY 11787)

SCHLEPROCK - "Propeller" LP
Why do bands on big indie labels never include a lyric sheet? No matter. Supreme production and graphic design, but does the band deserve it? Very simplistic tunes, which doesn't hold my attention as I listen... (did I feed the cats before I came up here to do reviews?) Mid-tempo, melodic-ish hardcore. Pretty much a yawner. (SB)
(Dr. Strange Records)

SCRAPS - "Dismantle The Machine" CD
Here's the latest release from this long time band, and I would have to say that this shows them moving in a more powerful direction. Musically they're a combination of their own style with a little BORN AGAINST thrown in the mix, with interesting lyrics in the social and political vein, my favorite song here is "Strength And Tenderness" that really hits close to home and articulates a space that I'm currently in, and it's songs like this that drew me into this thing called punk/hardcore in the first place. There's quite a bit here to listen to and think about. (MA)
(X-Mist Records, Riedwiese 13, 72229 Rohrdorf, GERMANY)

SEA MONKEYS - "Pizza Face" 10"
I know I'm in the minority on this one, but nothing really grabs me here — CJ Ramone plays bass & sings on this thing, and Tim considers it really *great, energetic, punk rocknroll*, but still — nothing. Fans of the LAZY COWGIRLS will probably want to check this one out, but I'd rather be listening to the new DEE DEE album. (MJ)
(Dionysus Records, PO Box 1975, Burbank, CA 91507)

SENSELESS APOCALYPSE - "No Title" EP
They could use a bit more creativity in the song title department but, other than that, they shred. ANAL CUNT-inspired noisecore that's more structured than one might expect. Slow bits, fast bits, and quite a lot of impressive screaming. With almost every song called "No Title" I really doubt they're saying anything, but who could really tell? (NN)
(Regurgitated Semen c/o S. Gessner, Str. d. Friedens 45, 07819 Mittelpollnitz, GERMANY)

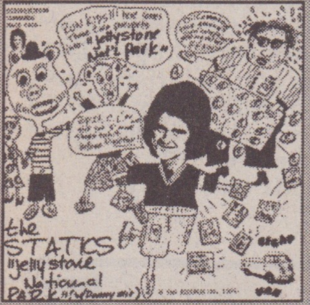
SEX SEX SEX - "Freaks: We Who Are Not As Others" CD

A very metallic Swedish guitar rock band. They promote themselves as hardgore and dedicate their record to GG ALLIN'S memory. Alright for one listen. (CK)
(PO Box 50126, 10405 Sthlm, SWEDEN)

SHOTMAKER/WATERSHED - split EP
SHOTMAKER start out this split EP by two Ontario bands; both of their songs feature infectious, driving drumbeats, melodic yet power based guitar sound, and nicely screamed vocals. WATERSHED start out with an interesting sound bite regarding analgesic and opiate side affects, played over ethereal music. While this is a might bit reserved for my taste, in the moments when they cut loose, this is okay. (LD)
(Vital Communication, PO Box 366, Stn B, Toronto, ON, M5T 2W2, CANADA)

'68 COMEBACK - "Golden Rogues Collection" CD
Originally released as seven singles and a 6 song EP, this CD is a collection of the first year of recordings on one disc. In addition, seven unreleased or alternate tracks have been included. For those of you who don't know this band you are in for a full blast of rockabilly-punk-garage; way cool raw-boned tunes bubbling up from the depths of the swamp. Great!! (MH)
(Sympathy)

RECORD REVIEWS



SICK & WRONG/THE STATICS - split 45

STATICS side has already been done on their LP (I think?) but this mix is better and sloppy, especially the guitar, very unprofessional. But the bonus here is Donny the ex-drummer whom I am a loyal fan of. The very distinctive sound of his drumming reminds me of his tender touch and soft kisses and the very sexually satisfying homosexual relationship we had last summer. On the flipside is SICK & WRONG whom are boring filler and not worth mentioning. Nothing more, nothing less. (SW)
(8 Van, PO Box 40687, Albany, NY 07196)

SLAPSTICK - "Superhero" EP

Two songs. Tight. Fast. Ska. Heavy. Melodic. Punk. With. Gruff. Vocals. Well done. (PC)
(8N860 Hopps Rd., Elain, IL 60123)

SOCIETY GANG RAPE - "More Dead Than Alive" EP

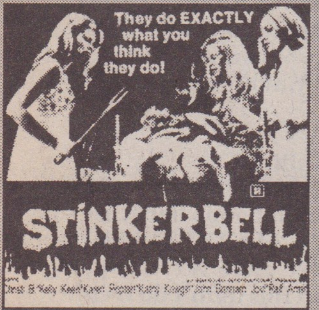
Generally speaking, I'm a big fan of everything Sound Pollution releases. However, every now and then Ken releases something which blows me away, and this 7" is a prime example. Swedish power-core with great and brutal female vocals. Actually 3/4 of this band is female which I happen to think makes them even more awesome. (LD)
(Sound Pollution, PO Box 17742, Covington, KY 41017)

SPECTREMAN - "I'm Damned If I'm An Alien 1/2 EP"

1/2 EP meaning 2 songs on one side at 33 1/3, nothing on the other side. Lo-fi, slightly poppy, and catchy. Second song rhymes "Star Trek" with "Dalek," making it essential for the many sci-fi geeks and pseudo-geeks out there. (DD)
(PO Box 2879, London N7 6DF, UK)

STAND UP - "Another Forgetting" EP

If you could imagine a darker MONSULA with some PHLEG CAMP bass lines thrown in, you'd have an idea what STAND UP sounds like. This track is from their upcoming LP, "The Soundtrack of Experience." (KG)
(CI Records, 154 Wilson Dr., Lancaster, PA 17603)


They do EXACTLY what you think they do!
STINKERBELL

STINKERBELL - "Death & Blood" EP

This is the only standout passed my way this month, so before I get-off on the shit releases, listen to me while I tell you that this one's hot. Comparisons to 45 GRAVE aren't that off-the-mark, as the singer's been known to be compared to Dinah Cancer, & the two other girls in the group (not to be confused with the crap "girl groups" dribbling out of K-Records) look the part too. All in all, an excellent release. (MJ)
(Last Resort Records, PO Box 2986, Covina, CA 91722)

STITCHES
sixteen

THE STITCHES- "Sixteen/ Something New"

'77 Punk Rock is written all over this release. From the cover to the songs about teen suicide and male prostitution, to the band members themselves who look like extras from "The Rock 'n' Roll Swindle". Loud guitars, Johnny Rotten vocals, this is an extremely catchy 2-song single. If you love THE DAMNED, THE PISTOLS and THE VIBRATORS, you must buy this, period. Only 200 made, though. (EC)
(Vinyl Dog, 18822 Beach Blvd. Huntington Beach, CA 92648)

STROMSPERRE - "Wehr Dich Doch" CD

32 tracks of biting German straight-forward hardcore backed with catchy sing-a-long vocals and choruses, which occasionally bend to accommodate metal, ska and other musical influences without slowing. Re-formed from the early '80s, much of this material was written then but is delivered with a healthy amount of enthusiasm. Political and social lyrics, all in German, solid release. (KS)
(Lost & Found, Im Moore 8, 30167 Hannover, GERMANY)

THE SUBSONICS
LRR 011
Devlin

SUBSONICS - "I'm Looking Over My Shoulder" EP

Instrumental rock'n'roll on two of the tracks, while one other has vocals that aren't at all bad. Instrumentals are risky business, but these folks pull it off pretty well cuz they deliver them in a catchy, perky manner, Despite the clean sound, this kind of garage pop stuff can sound sterile, but they avoid that pitfall. (TY)
(Lance Rock, 1223 College Dr, Nanaimo, BC, V9R 5Z5, CANADA)

SUGAR SHOCK - "The Mother Nature" 12"

Yow! Heavy, loud blues rock n roll with a vocalist who howls like Mark Arm from MUDHONEY. But this ain't no grunge clone band. This is like a more commercial JOHN SPENCER BLUES EXPLOSION. Nice touches abound on here like the slide guitar and amp hum on "Low" or the super distorted guitar on "Lee Harvey Oswald Blues". (MM)
(Thrill Jockey, PO Box 1527, Peter Styvesant Sta., New York, NY 10009)

SUPER SNAZZ
UNCLE WIGGLY

SUPERSNAZZ - "Uncle Wiggly/ Let It Up"

A-side is vocal, B-side instrumental. The last time I heard this band was on the "Tales From Estrus" Japan sampler (where they did a major, fumbled version of "Teenage Head"). In light of that, I feel they should win some kind of *Most Improved* award. Still, though, this release leaves me kind of flat. (MJ)
(Get Hip, PO Box 666, Canonsburg, PA 15317)

RECORD REVIEWS

SUPPRESSION - "Human Nature?" EP

High-flying, super fast, hardcore action with more kicks than Jackie Chan. Rocks hard in the vein of CAPITALIST CASUALTIES and NO COMMENT. Tag team vocals, Dahmer excerpts, and a drummer named Hog - this band's got it all. (NN)
(Fetus Records, 2966 S. Country Club Way, Tempe, AZ 85282)

SWINE FLU - "Killing Time/Lost Innocence"

This is a pretty slick-looking package, especially for what I assume to be a newer band. Both songs are very much in the modern-progressive school of hardcore: "Killing Time" grabs me, but the b-side seems a little halfhearted in comparison. There's also a hint of Straight-Edge sentiment in the lyrics, but it's thankfully not overbearing. (JR)
(Stranded, 45 Lorne St., Edinburgh, EH6 8QT, SCOTLAND)

THE SWOOPING MONKEYBATS - "It Came From the Lake"

Gothic stuff with whiny guitars that sound at times like a cross between SIOUXSIE and the DK's. The vocalist is a DANZIG look alike who is hilarious (I think it's intentional). Best songs are "It Came From the Lake" and "Left to Die". Good Halloween fun creepy stuff. (AI)
(no address)

TEN FOOT POLE - "Rev" CD

Think back about six years ago, think Mystic Records, think Chi-town White Sox, what comes to mind? Why SCARED STRAIGHT of course. Well it's a few years later and they've changed their name to TEN FOOT POLE, but essentially they're back. I used to like SCARED STRAIGHT and thank goodness these guys didn't go either bad funk or rock. This is actually quite good if you're into the whole Epitaph sound of speedy, melodic hardcore. (LD)
(Epitaph)

THUG ANGELS - "She's Linear A" EP

There's nothing too original here, and this band isn't influenced by anything that came out after '82. I'd bet they've worn out their copies of the 2nd CLASH album. Turns out they've got the talent to make it work though. All four tunes are good, and "Cockroach Town" is the gem that makes this a must have. (MC)
(Shinola, S. 408 Freya, Spokane, WA 99202)

THE TIKI MEN - "Cattle Prod/Surfin' Senorita"

I actually discovered this Sacramento band in the rubble of a construction site on a recent trip to Hawaii. Ever since then, things have been going wrong. For example, I got sucked underwater for an inordinate amount of time in a surfing accident. Speaking of surf (segué-a-go-go!), let's get to the record review: Two excellent surf instrumentals. Lo-fi. Cool sleeve. Cute photo. Sacto still rules. Okay? (PC)
(Hillsdale Records, PO Box 641592, San Francisco, CA 94164)

TRICK BABYS - "Secret Life/Downpour"

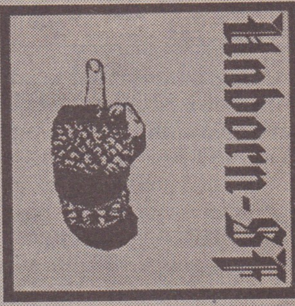
Hard rock with a '60s punk energy. The girl singer really manages to put an edge on it. This sucker's got hooks and it rocks! Reminds me of LAZY COWGIRLS, which is high praise. (MC)
(Black Eye, PO Box 315, New York, NY 10276)

TWISTER - "Under The Dog/That Girl"

What a good looking band. I'm a total sucker fer a good looking band. As far as the music goes, the A side is very delightful. Almost like very catchy power pop with a good hook. The thing that stands out the most are the drums... very upfront, crisp and powerful, well produced. The B side is a bit noisy, not as hot as the A side. Pretty typical sounding. All that good powerful production is lost on that one. (SW)
(Leppotone, PO Box 61, Kalamazoo, MI 49005-0061)

UNBORN-SF - "Bugger Off!!!" EP

This gritty lil' slab of Finnish punk continues the legacy UNBORN-SF began with the 1989 release of "Made In Finland" on Alternative Action Records 001. All fast, all snotty, all 'fuck you!' kind of songs. Ain't it refreshing that these louts still don't care after all these years. This is the real shit, not recommended for the Olympia Kill Rock Stars wimps. (BR)
(Warning Records, 1517 Western Ave #191, Chicago Hts, IL 60411)



UNBROKEN - "Life, Love, Regret" CD

This is the shit! Extremely fucking heavy but still hardcore metal from San Diego. This is UNBROKEN's second full length and it's a lot better than their previous one with a lot of metallic leads (not cheesy guitar solos), tons of power, lots of breaks and incredible sound. Definitely the best record New Age has put out so far. Get the record and judge for yourself, you won't be sorry. I promise!. (FA)
(New Age, PO Box 5213, Huntington Beach, CA 92615)

UNCLE JOE'S BIG OL' DRIVER - "Don't Go/Cold Turkey"

Union made music. Formulated by pop bands of days gone by. I loved this one so much I stuffed hot pop tarts in my ears! So they have abrasive guitars, so what? So did Captain Kangaroo. Flannel, flannel, fucking flannel. (SM)
(4906-901 Morena Blvd, San Diego, CA 92117-3432)

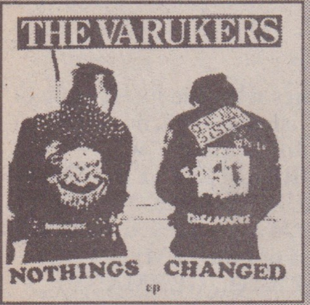
UNITY - "Blood Days" CD

Before UNIFORM CHOICE there was UNITY, and this is a re-release of their LP on Power House Records that from what I remember came out after the demise of both bands. This is a combination of later stuff which is similar to later UC material a la "Staring Into The Sun" and the 7", which was their first release, powerful OC hardcore that hit you in the gut, the preferred style of the two mixes, of course! (MA)
(Lost & Found, Im Moore 8, 30167 Hannover, GERMANY)

URBAN TERROR/HALF LIFE - split EP

URBAN TERROR manage a great follow-up to their live EP of last year: one new original (an uptempo hardcore song) and a smokin' cover of the BLACK MARKET BABY song 'Killing Time'. HALF LIFE's slower more NYHC approach hasn't won me over in the past... and this didn't do it either. A tour edition of 500, this probably won't be easy to find by the time this makes it to print! (TM)
(Black and White Records, Katsuto Iigaya, 9.17.5 204 Sagamioono, Sagamihara City, Kanagawa-Pref, 228, JAPAN)

RECORD REVIEWS



THE VARUKERS - "Nothing's Changed" EP

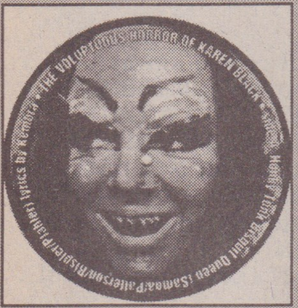
Rat and da boys are still slogging along after a decade steeped in bristles and spikes. This band still plays fast punk in the classic English style. The 1981 release, "Protest & Survive," has a different sort of feel to it, but by 1984's "Led To The Slaughter," THE VARUKERS' music and politics congealed into what we have today. (BR)

(Weird Records, 61 London Rd, Balderton, Newark, Notts NG24 3AG, ENGLAND)

VOORHEES - "Spilling Blood" LP

Well, this is what they've been hinting at being capable of producing. As much as I loved the EP and enjoyed the flexi, I sensed that VOORHEES could blow doors off, not just peel the paint. So here you've got it—a 26 song LP harkening back to the days of hardcore bands having something that drove them, the kind of anger and frustration that drives some people out of the room and has others turning it up louder. Wow. (TM)

(Armed With Anger, PO Box 487, Bradford, West Yorkshire, BD1 4US, ENGLAND)


THE VOLUPTUOUS HORROR OF KAREN BLACK

THE VOLUPTUOUS WORLD OF KAREN BLACK - "Honky Tonk Bisquit Queen/Water Coffin"

Well, everybody knows what I think of Sympathy by now. No need going into it again. This 'picture disc' is a prime example of utter shit. Here you have that boring L.A./N.Y. sound with that buzzy Marshall power chord schlock that I hate with a passion. Is that Wendy O. Williams on vocals? Ho-hum...... another loser disc fer the never ending Sympathy catalog. Long Gone John, do yerself a favor and retire. I think you need to spend more time with yer kids.(SW)

(Sympathy)

WRESTLING CRIME MASTER - "Trend Stomp" EP

Straight forward hardcore with a metal rock edge and a strong SoCal influence from JAPAN. What makes this record really interesting is the way the singer mixes Japanese and English in his vocals, and it works really well. (FA)

(Heartfirst, Bockhstr. 39, 10967 Berlin, GERMANY)

YOUTH GONE MAD - "Why Is It Still Hard?" EP

Simplistic, basic, non-distorted, non-rehearsed punk. Lyrics are anti-old people. The harmonies are kinda cool but the music ain't much. I really like old folks. Most of 'um are a lot more interesting then this lame-ass single. (AI)

(Last Resort Records, PO Box 2986, Covina, CA 91722)

YUM YUM TREE - "Our First E.P." EP

Loose, noisy, freaky, punky out of tune, total punk sound and attitude. Punchy tunes that remind you of old school. From yeast infections to Lorena Bobbitt. You got to love this. (SM)

(34 E 7th St #4d, New York, NY 10003).

ZEMEZLUC - "Uz Je Cas Vratit Stado Na Stromy" EP

Fairly straightforward Czech punk, in a melodic, catchy, mid-tempo style, with some of those chanty type vocals that I dig. Now if they could just get a real language. Kidding, guys, just kidding. (KK)

(Zemezluc, Pavel, S'Zachoval, Na'm. 28 Runa 18, 60200 Brno, CZECH REPUBLIC)

ZERO TOLERANCE TASK FORCE - "Sings Songs That Don't Belong" EP

Loosely delivered rock and country-fried neo-acoustic comedy bullshit. Songs about sex with donkeys, erotic chickens, disposable love, and underwear. Sorry man, already graduated out of Junior High School and this is flat on its face. The vinyl glut strikes again! Pointless. (KS)

(Oh No Yet Another Gaping Hanus Production, no address)

V/A - "Active In The Yard" EP

One song each by MISSION OF BURMA and SPORE. Each band does a version of "Funworld". Hey, guess which version is better? Okay, the MISSION OF BURMA song is a classic and as far as I'm concerned, they're one of the best bands that have ever existed. SPORE? They're not bad. It's just that 12 years later they haven't added much to the song or recording quality. Limited to a thousand, so it's really for the BURMA fans. (LH)

(Taang! Records, Box 51, Auburndale, MA 02166)

anger and english

V/A - "Anger And English" 2xEP

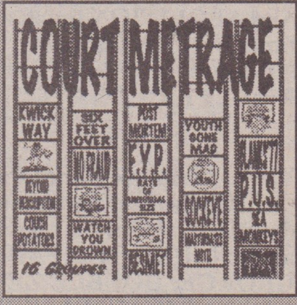
First the easy part: this is a sizzlin' comp. with songs by CAMPAIGN, FACTORY, MAN IS THE BASTARD and SCAPEGRACE. Each band hits hard with at least two songs apiece. All of it is interesting hardcore stuff. Features some of the best songs ever by CAMPAIGN and MITB. This comp. is way punk. (KG)

(Framework, PO Box 216, Pt Jefferson Station, NY 11776)

V/A - "By The Banks Of The Mighty Santa Ana, Vol. II" EP

THE WOMEN (who are, by the way, not) play thick, oomphy, melodic punk a la ROCKET FROM THE CRYPT, but with keyboard instead of sax. NAKED SOUL and PINCH give us good, catchy but basic pop punk songs. And BIG DRILL CAR continue to bore us to death in the way that only they know how. (PC)

(Truk Records, 1505 Mesa Verde Dr. East, Costa Mesa, CA 92626)



V/A - "Court Metrage" EP

Talk about more value for your money, this 7" should be the standard by which all comp EPs should be judged. 16 songs, 16 bands, 16 different locals, and surprisingly enough, good sound quality! All spectrums of punk are represented, so there's something for everybody (except dumbshits that hate short songs!) and all the songs are so quick ya don't even notice the bad ones. Too many bands to mention but the ones with standout tracks were: WATCH YOU DROWN, BLANKS 77, YOUTH GONE MAD, and the surprise of the disc, Oakland's defunct legends: KWIKWAY. (EY)

(Panx, BP 5058, 31033 Toulouse Cedex, FRANCE)

RECORD REVIEWS

V/A - "Dites Le Avec Des Fleurs" CD

A compilation of some very good pop punk bands from France. Names I've never heard of which makes it all the better. My personal fave is HEYOKA who do a very noisy almost J-CHURCH sounding song. Also of note are ZABRISKIE POINT, SOURIRE KABYLE and SICK MY DUCK. (CK)

(Combat Rock, 15 Rue Des Goulvents- 92 Nanterre, FRANCE)

IZUMO CITY
HARD CORE

V/A - "Izumio City Hardcore" EP

Well, as I was just saying to Tim, I think this one signifies the beginning of the downward slide on these MCR City based comps. It's been amazing to see one come out every month for quite a while now, but it's almost over. A lifeless and predictable performance from DEAD SHALL RISE, and energetic but unmemorable performances from FORSWEAR and COMPLETE EXCLUDE. Maybe it's time to rest the concept and let bands develop a bit before they get vinyl... (TM)

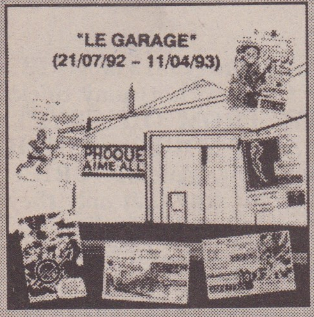
(MCR US, PO Box 17742, Covington, KY 41017)

LAKE COUNTY
FREAK SHOW
SMOOTHIE MONSTER
COME ONE COME ALL
LUNKHEAD NOSTRILSAURUS SMOOTHIES STAMPY

V/A - "Lake County Freakshow" EP

Four more bands from Illinois: LUNKHEAD, NOSTRILSARUS, THE SMOOTHIES, and STAMPY. The music ranges from kind of a deconstructed AU PAIRS, to pop punk, to hardcore. A nice little Whitmann's sampler of punk. (LD)

($3.00 ppd: Dental Records, PO Box 621, Grayslake, IL 60030)



V/A - "Le Garage" EP

Five songs recorded in 2 different shows at the "Le Garage" in France. First is SEA SHEPHERD with a noise style punk song, next is IVICH, with a sort of Ebullition style song. Then we have HUMAN ALERT with a fast hardcore punk track. On the B side we have FINGER PRINT with the best track on this comp, really well-played fast hardcore. And ABOLITION finish with a song that's kind of melodic at times but with fast parts. (FA)

(Obstination, 28 Rue Claude Chappe, 45140 Saint Jean De La Ruelle, FRANCE)

V/A - "Outpunk Dance Party" LP

Cliched gay dance music anyone? Too Bad. Queer punks do exist, and Oh! they have bands, too. Making their appearances: MUKILTEO FAIRIES, POWER SNATCH, SISTER GEORGE, DOUBLE ZERO, SWINE KING, CWA, the almighty PANSY DIVISION, HYPERDRIVE KITTENS, JOLT, STA-PREST, and TRIBE 8. As one would expect, the steamiest songs in each of the band's own raw style. The CWA song is going to make me have good dreams tonight! Bravo. (SB)

(Outpunk, PO Box 170501, SF, CA 94117)

V/A - "Ox Vol 17" CD

A 24 track bonus CD that comes with the latest issue of this German fanzine - It's not a bad listen overall, as with most comps of this length it's up and down all the way - band highlights include ARCWELDER, DREAM KILLERS, SNAPCASE, SICKO, SINISTER SIX, MULE & more. Most of it's previously released, but it's a great way to hear a bunch of bands that you otherwise might miss out on. (TM)

(Ox Records, PO Box 143445, 45264 Essen, GERMANY)

V/A - "Rock Stars Kill" LP

The third Kill Rock Stars (a name that's becoming increasingly ironic) comp and probably the last since there are no more good combinations of those three words. ("Stars Rock Kill"?) Anyway, I liked the songs by TEAM DRESCH and MUKILTEO FAIRIES, of course. Surprisingly great are KATHLEEN HANNA's witty acoustic song for Evan Dando and this band called GROUSE MOUNTAIN SKYRIDE who play punk on bluegrass instruments (and no they don't sound like SCHLONG). I thought the rest of the comp was either too arty, boring, or in RANCID's case, hilariously sucky ska-poop. Don't beat me up. Comes with bonus 6-song 7". (PC)

(Kill Rock Stars, 120 NE State #418, Olympia, WA 98510)

VA - "The Vortex Files" EP

A comp of European bands with a commitment to D.I.Y. who at the time of the recording had no vinyl released. Included are HEALTH HAZARD, MARRIED TO A MURDERER, QUEERFISH, ABYSS, NUFFTY. The stand out is the HEALTH HAZARD track (check them out!). All the songs on this record flow back to back. The styles range from the fast political abrasiveness of HEALTH HAZARD to the rocked out PEARL JAM influence of QUEERFISH. (MK)

(Jens Tuch, Apenrader Str. 21, 26127 Oldenburg, GERMANY)

V/A- "Unforeseen Disasters" EP

This is a truly great comp; every tune on here holds my interest, IN/HUMANITY offer a sound somewhere between MOSS ICON and RORSCHACH. QUADILIACHA have a very SEVEN SECONDS feel, with loads of catch and stops. The other major standout is the BLOWNAPART BASTARDS song which is characteristically fairly unintelligible, fast, heavy, and angry. "Null Set", the B.B. offering has amazing lyrics that have to be read to be believed, totally belligerent dealing with prostitution. I've listened to this at least twenty times already and it will stay on my turntable for a while. (FR)

(Passive Fist, PO Box 9313, Savannah, GA 31412-9313)

V/A - "You Deserve Even Worse" CD

This serves as a sampler of current releases on Lost & Found featuring for most bands two songs each from; 108, UP FRONT, WORLDS COLLIDE, RINGWORM, BATTERY, JUDGE, SICK OF IT ALL, and more. If you're into the more metallic, moshy hardcore of today then this should be right up your alley, but as for me I prefer to pass it up. (MA)

(Lost & Found, Im Moore 8, 30167 Hannover, GERMANY)

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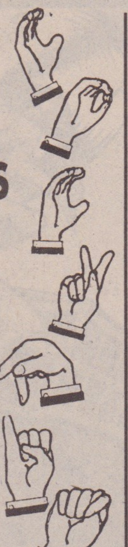

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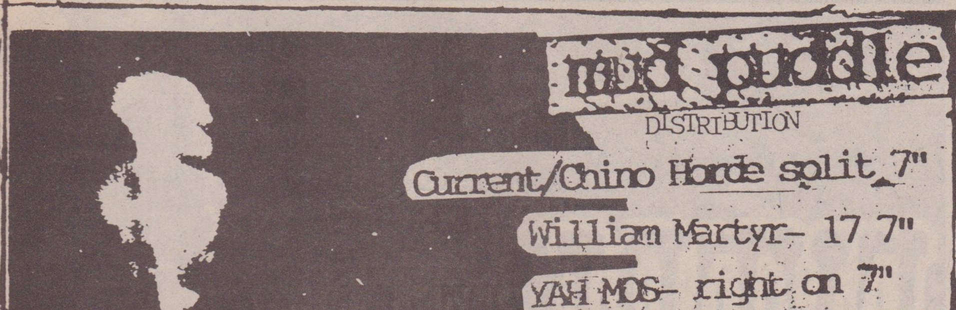

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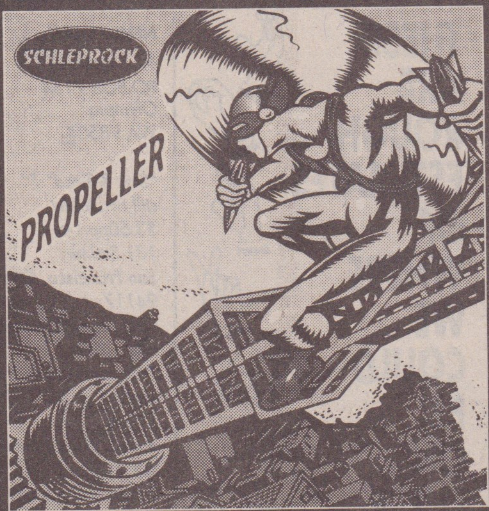

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a beginner's guide to putting on shows

The first of a three part series

by Jen Angel

INTRODUCTION

I used to think that putting on shows was some lofty thing that I could aspire to but never quite get a chance to do. I used to think it was hard to do a show and there were all these mysterious complicated things that I didn't know about that would make sure I never could put on one successfully. Boy was I wrong. It took a lot of trial and error and a lot of canceled and failed shows to get to some that worked, but hopefully me telling you how I did it can help you do it too (because we all know that shows are as yet the basis of punk rock and everything happens in and around them). Remember though, this is the way that I do it, not the way everyone does it or the way it should be done. It's just my way. With some input from my friends of course. And remember. YOU are the only person who can stop yourself from doing something. There is no such thing as "Well, we can't do shows in my town...." because there's always a way around everything. This is everything I know or could find out about doing a small Do It Yourself punk independent show. It is way too much information, but I wanted to make sure that few questions went unanswered.

Keep in mind that this is a VERY basic guide to putting on a show, and can get you through it if you're clueless. This is the kind of stuff I wanted to know back when I'd only been to three shows and didn't even know what a PA was, let alone how to get one. This will tell you how to do ONE show so that you get some experience and know what you need to deal with. This WILL NOT tell you how to do every show, and if you intend to put on shows often or at anything more than a basic level (particularly in the sound equipment category), then PLEASE get more information.

If you're going to take this as a step by step guide, please, read the whole guide before you start doing anything, because it will give you a better overview of what to do, and sometimes things aren't in the right sections. And thanks for helping the Do It Yourself ethic stay alive, good luck. Jen Angel

Complete copies of this guide in zine format are available from me for two or three 29¢ stamps at: PO Box 43604, Cleveland, OH 44143 • 216.449.0140 • aa704@po.cwru.edu . Drawings by Julian Dangerfox and Kael Goodman, zine layout by Jen Angel & Pete Menchetti.

WHAT DO YOU DO FIRST?

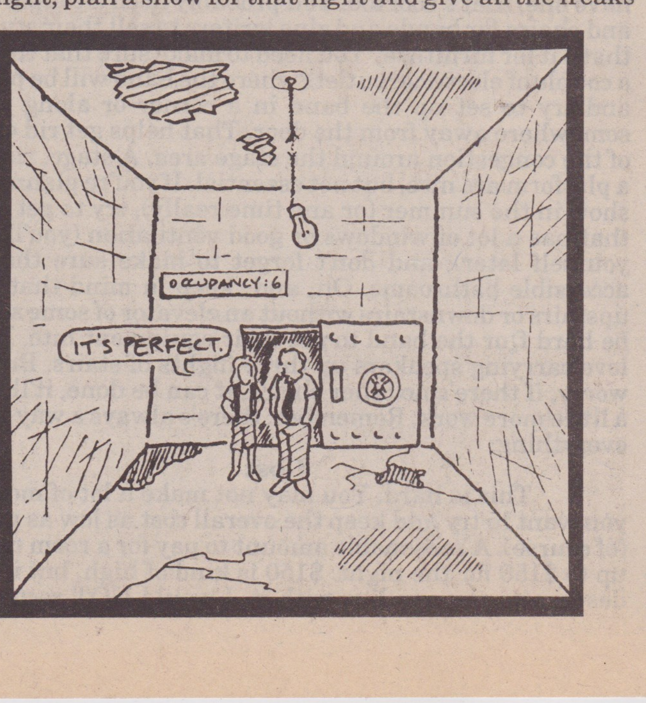
The first thing that you will need is help. Yes, it is possible to do shows by yourself, but it's never as much fun, and it's always more work and frustration for you. So get all your friends to help, and delegate responsibility. This means getting people to make phone calls, set up, run the sound system, help out the day of the show, and in general, you just need someone to share the experience with you. Two heads are better than one, I've found that out.

Once you decide you want do a show it's really hard to know what to do first. You can't pick bands because you don't know what day, and you can't confirm a day with the place until you know if bands can play, and if bands can't play you want to change the day, and how can you get bands if you don't have a day, but what if you can't get a place that day?

The first thing I do is pick a day. It's best not to pick a specific day, but a weekend or a general window in which you want to get things done. If this is your first show, make it at least two months away, that way you won't be running around doing stuff at the last moment and freaking out. Shows can be set up quickly, but this way you can take your time.

So you pick a weekend, but it's okay with you if it happens the next weekend too. You now have four dates to work with, since it's best to work with a Friday or Saturday. Sunday afternoons are good too, and you can keep them in mind if you can't get a Saturday or a Friday. The first thing you should do, once you've narrowed this down, is to figure out anything else that is going on in your area on or near those days. Common sense tells you not to pick the day of another show that most of your audience is going to be at. Don't pick a day that a lot of other stuff is going on, even if you think it's unrelated. Holidays, as a rule, should be avoided. Now, this isn't always the case, but if a lot of your crowd is high school aged (like in Cleveland), that will thin the audience out, and you don't really want to worry about that for your first show.

On the other hand, if there is something big going on in your area, you may be able to capitalize on it. If there's a big punk convention during the day (or something like an animal rights convention where there are bound to be weirdos, or an art convention or something) and nothing for that night, plan a show for that night and give all the freaks

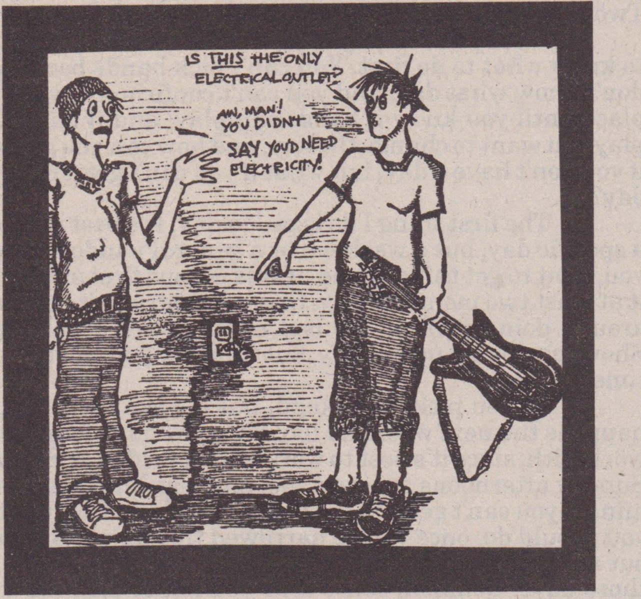


something to do.

Planning your show on a day near other shows is okay. It can be good or it can be bad. Some people don't mind going to a lot of shows in a weekend, but at the same time, some people get sick of shows after the fourth one in three days. Just use your best judgment.

HOW TO FIND A PLACE

Once you have a general idea of the day you'd like, the next step I recommend is getting a place. It's pointless to get bands if you don't have anywhere for them to play. This will also be your hardest task, so you better start early.


IS THIS THE ONLY ELECTRICAL OUTLET?
AW, MAN! YOU DIDN'T SAY YOU'D NEED ELECTRICITY!

What you need to look for in a room

Capacity and room characteristics

The room can fit anywhere from 50 - 400 people. If you pick a small room, you have to make sure that whoever owns the room (whomever you rent it from) doesn't care about going over the capacity (in the unlikely event that a lot of people show up). You may have a preference for a small or big room, but don't get your heart set on anything, because you probably won't have much of a choice. If by some weird chance you do, keep in mind that big rooms look empty with 70 people in them, but small rooms get hot and suffocating really fast. You don't need a big stage, but if you have one, that's cool too. You probably need a couple tables and chairs for bands and zine writers to sell their stuff, but that's it for furniture. You need to make sure that there are a couple of electrical outlets where the band will be playing, and try to set up the band in a corner or along a wall, somewhere away from the door. That helps get rid of some of the congestion around the stage area. A stage, risers, or a platform are nice, but not essential. If you're planning the show in the summer (or any time really), try to get a room that has a lot of windows or good ventilation (you'll thank yourself later), and don't forget to make sure there are accessible bathrooms. Oh, and keep in mind that rooms upstairs or downstairs without an elevator of some sort will be hard f¿or the band to get their equipment into. Yeah, I love carrying speakers up three flights of stairs. But don't worry, if there's no other choice, it can be done, it'll just be a little more work. Remember, there's always a way around everything.

Cost

This is hard. You may not make a lot of money, so you want to try and keep the overall cost as low as possible (of course). A reasonable amount to pay for a room rental is up to $150 for the night. $150 is kind of high, but if you're desperate, you can live with it. I would NOT recommend paying over $200 for the room, unless all the bands say that they will play for free and you expect a large crowd. You can pay whatever you want, but you risk not breaking even. Also keep in mind that you usually have to pay this in advance (I'll talk more about money later).

What to ask people

There are some general questions that you will need to ask everyone. Here are some starters (and feel free to think of your own). Keep these in mind for each place you call or visit, write them down or bring a copy with you so you don't forget anything. And just remember to be forward, aggressive, and confident. No one can tell how old you are, how little you know, or how freaky you look over the phone. The questions: What rooms do you have available?; What is the capacity?; Can we have bands play there as a social function?; How much does it cost to rent? Is there a separate student group rate? Do I have to have approval from someone to have bands play?; How far in advance do I have to reserve the room?; What kind of security (if any) do you require? (which you may want to wait for them to bring up)

If they have anything suitable, jump on it! But make sure you see each place before you rent or reserve it, and a big thing: make sure there is enough PARKING. This could be a real problem, so find out where parking is, if it isn't right in front of or next to the space, and make sure you get the word out.

** Something that works really well is stressing that you are trying to provide positive entertainment for YOUTH as opposed to BARS. If you try to have alcohol at shows (unless they're at a club), you are GOING to run into (legal) problems, and it's better not to deal with that for the time being. Kiss up to the people you are trying to rent from and tell them that you're trying to provide a DRUG FREE atmosphere for young'uns. It works.

** Also, be HONEST with the people you are dealing with, and let them know what is going on. There will be more problems for you later if they catch you on the sly.

Here are some suggestions, in my order of preference

- Colleges: If you, or one of your friends goes to college, this is a good place to start. You will have to decide what channels to go through. The best things to do are check with organizations who have done this in the past (if any have), the "student events committee" or whatever your school's equivalent is, the student government, or the office. The easiest and fastest way to find out what your school policies are may be to go to the general office of the student union (or whatever hall has a big enough room) and ask all those questions up there. Ask: What are you policies regarding....?

If the school tells you that you need to be sponsored by a registered student group, don't panic. Go around and ask all your friends or approach sympathetic groups. Remember, usually all the group has to do is sign a paper saying that they sponsor the event. Try animal rights groups, Amnesty International groups, radio groups, atheist groups, entertainment groups, whatever. Tell the group that you'll give them money if you make any (though you probably won't have anything left over, so don't worry about it). Keep in mind that you'll have to wade through bureaucracy knee deep, and it may take a lot of time, but setting up a good relationship with your school can really be worth it.

At Ohio State, the shows were done in a room with a 200 capacity for $85. We had to have group sponsorship and we used groups like: Active Radio, POET (animal rights), BACCHUS (alcohol education), and some gay groups also (you can always look into starting your own group if you have time). The price range, from my experience, is usually Free -- $100 for students, and the room sizes vary from tiny to HUGE to outdoor. If you're not a student you can try college anyway, though they usually have higher prices and tougher rules for non students.

- Halls and churches: I've personally never put on a show at a hall, but if you can do it, go right ahead. In Indiana they do shows at the Knights of Columbus Hall, and it seems to work out fine. The Cabbage Collective in Philadelphia also used to put on shows in a church basement, and that was good for a while.

Dig out your phone book and look up "Halls and Auditoriums" or "Churches" and start calling. Unitarian churches are usually quite liberal and are a good place to start. Ask all those questions. Halls are good because they are big and have big parking lots, usually, but at the same time the acoustics are bad and the sound won't be that great. A lot or halls will be very expensive (generally over $200 for a night) or will not be interested in dealing with you. Another tactic is to walk around your area (or the desired area) and just go into churches and high schools and things and ask (hey, what are they going to do, say no?).

- YMCAs (and YWCAs, day care centers, boy's clubs, youth leagues or other similar places): A lot of shows happen at YMCA's. You start by calling the place and asking if they have any suitable rooms, but don't ask about bands right away. This is because as soon as someone hears bands, they assume the worst and tell you right away that they don't want to work with you. You need to give them the chance to hear what you are trying to do (promote the DIY ethic and provide a good place for kids to go). If they do have a good room (most Y's have a multi purpose room and a gym), ask for the director's name. Call back later and talk to the director (it helps if you ask by name), or make an appointment to go in and see him or her. They have no problem with renting you the room, but they DO have a problem with letting you charge money, and that's why you need to go to the top. When you do talk to the director, stress how you are trying to provide an alternative to bars, etc, and THEN say you want to have bands play. Stress that there will be no violence or slam dancing (it doesn't matter if there will be or not) or anything of the sort, you know what they want to hear. I have had no success doing this, but a lot of people have, so it's worth a try. You have to watch, some YMCA's have an antiquated NO DANCE rule, but just reassure them that a concert is different than a dance and no one really moves anyway (well, some do, you know how kids will act at shows in your area). If all else fails, rent the room and tell them you're not going to charge money. Just ask for a donation at the door (a MANDATORY donation, that is). That can be risky though. Room rates are usually VERY cheap, something like $20-$60 dollars though they can be more expensive, and room sizes vary from 100 person capacity on up. You should have no problems with parking.

- Coffee Shops, Art Galleries, and other similar places: I've also seen a lot of shows at galleries and such, though I've never set one up myself. Most of the shows that I know of were organized by someone who knew the gallery or coffee shop owners personally. That means a good thing to do is think of all of the people you know, or who are friends of friends, or friends of your parents, and see what spaces they have access to. You can also approach galleries and shops on your own, though I don't know how successful you're going to be. I tried to set up a show at a place called Akademia (or something) on the west side of Cleveland but the owner flaked on me. Gallery owners are wary of their space being damaged or getting a bad reputation, while coffee shops are afraid that you'll drive away the quieter intellectual crowd (which does happen if you do shows at a coffee shop too often), so be prepared to discuss issues like these with the owners. Those are the bad things, but places like these have good shows because of the atmosphere and the general "arty-ness" of the place, that makes them worth looking into. The only thing you have to worry about is whether the space has a permit for amplified sound (if your city requires one) or has quiet neighbors that aren't used to this kind of noise. Make sure you check those things out with the owner, or make sure they don't care about not being completely legal and having all the permits. You can also try any other local establishment that has suitable space or basement area. In Kent, they used to do shows at a Pizza shop, so just remember to not rule out a place just because there has never been a show there before. These places usually don't have problems with parking, but just make sure to check it out ahead of time.

- Outdoor places: These are great because they provide a change from the normal hot, claustrophobicly tiny clubs that a lot of bands play in frequently. However, they bring up a lot of problems you don't have to deal with otherwise.

To find outdoor places, call your area colleges and the city parks office. Also check out people's back yards.

The first problem, depending on what the place is like, how close it is located to other noisy things (shopping centers or freeways), the weather, and what kind of PA you have, the sound may be very difficult to hear and to run. I really don't know how to help you with this, except to say ask the opinion of an experienced sound man and take your chances. But you shouldn't worry too much about it because I've seen it go off without a hitch too.

The other problem is how to make it an outdoor show and still charge money. I mean, if people can hear it from far away or if they can see from a place outside of the "controlled" area, how are you going to make them pay to get in? No, you are not a capitalist pig, but you need to cover your costs for sound and security and the space. There are a couple of solutions to this, though I don't know how agreeable they are. First, you have to make the controlled space big enough that the band is hard to hear and not visible from outside of this. That can be accomplished by a fence. At the Dayton More Than Music fest, the place they use, the Brookwood Park Hall, is accessible by only one road and surrounded by trees, and that solves the problem. Another thing you can do is have a number of people walk around in the space and collect money from people and mark their hands or check for wrist bands (which can be the plastic kind or a nice weird yarn color). It's helpful if the people you have walking around are identified as "official" by a t-shirt or something on a string around their neck, so people aren't wary of paying them. You can just ask people for donations, if your expenses are low or if you have a lot of money, and if you trust people will pay out of the goodness of their hearts (yeah I believe that one too).

These places are usually inexpensive (though not always), and another big concern that you have to deal with is Bathrooms. Now, someone told me you can rent those cheesy port-o-lets for around $75, and you can probably find out where to get those from the place you are renting the space from or from the phone book. However, I think it is easier just to find a space that either has it's own bathroom facilities or is located near enough to a building that does. You will also have to worry about lighting if you do the show later, so it's best to plan these shows in the afternoon, around 1 pm or so.

- Houses: Basements or living rooms are great places to see shows, because they're a lot less formal and tend to be more like parties. It really doesn't matter how big of a place you have, as long as there's enough room (and electricity) for the band to set up in a corner, and room for 20-thirty people to watch (or less, it's up to you). For a PA, all you need is something for the vocalist, but it doesn't have to be anything big, and you should try to borrow something from your friends who are in bands. If you have a big house, and you have a REAL show, then go ahead and get a bigger system. Problems you may have with this are noise with the neighbors and complaints about having people milling around outside your house. Solutions include soundproofing your basement by covering all of the walls and particularly the windows with foam, carpet, or other insulation to cut out sound, it's very effective. Also, just tell people when they come in, or go out and ask them not to stand around outside your house, or if they do, to stay in front of your house and not your neighbors, and to keep the noise down. This is a good tip for any place: if cops see a bunch of kids standing around outside somewhere, whether or not they are freaky looking, the cops are going to be curious. These shows usually do have a problem with parking also. One solution is to ask people to park a couple streets away and walk a block to the house. This draws less attention to you. Oh yeah, if you are worried about having problems with noise or neighbors, try having the show in the afternoon.
- Clubs: If you have a lot of money, or if you're booking Endpoint in Columbus and you are SURE you're going to make back all the money you spend, you can go to a club. It means working with a shitty promoter and a less than nice club owner (usually), but it may be worth it, especially if you have no other choice. There are some benefits, like having a good sound system already and having an established place that can help you publicize. Bad things are that the door price will probably be higher than you want it to be, you may have to deal with an age requirement, and often clubs will do little things that annoy you, like take 20% of all merchandise sales, or a similar % of the door money.

For example, last time I checked Peabody's Down Under in Cleveland will give you a Sunday matinee time for $350. I think that this is for four bands. This includes a bar person, a door person, security, and a sound person, as well as help with publicity. It's good because you know that your costs (before you pay bands) will be exactly $350. However, you should call and check on this before you make any plans, because it may have changed. You then get to keep all the money you make over that $350, which is good, but that money will probably go to the bands, unless they are playing for free. Stache's, in Columbus, on the other hand, does it a bit differently. What they charge you is $100 for running the sound system. Then, you set the door price and you keep all the money from the door. They then keep all the money from the bar. However, they have to approve bands, and a lot of times will not accept bands that appeal to young or straightedge crowds -- because they don't sell beer. However, you can sometimes get around a club like this by doing an early afternoon or matinee show, like on a Sunday.

Most clubs you just have to call and ask. You have to make it clear that you are not calling to book one band but an entire show. If they put on punk shows already, they probably will have no problem with this, though you will have to kiss up to them and work around them. If you happen to have a really cool club run by cool people who are into punk, that you've got it made, just approach them with a date (or dates) and what bands you are interested in.

ONCE YOU FIND A PLACE

When you finally find a place that is willing to let you put on a show, there are important things you need to find out. Do they have any of your days available? If they don't, do they have any other suitable days? How long can you have the room for? What time do you HAVE to be out? Will anyone from the place (besides yourself) be present at the show? Are you responsible for cleaning up the room? Do they have any kind of sound equipment there?

Don't reserve the room yet, just find out what days they have available. Your next job would be to find out what bands can play any of the dates that the place is open, and work from there. There's more on that in the "what bands to get and how to pick them" sections.

LEGAL STUFF

You can deal with these before or after you find a place, so I'm just going to mention it now and get it out of the way. There are a couple of legal aspects of putting on a show that you just cannot ignore.

The best way to find out the answers to these things is to just call your city hall (get the general number out of the phone book. If there is a more specific number for you to call they'll tell you) and ask. You can also call the non-emergency police number and ask them (remember it NEVER hurts to ask anyone anything. All they can do is say no, and you haven't lost anything by doing that). Here are some things that you need to know:

- Curfew laws. Find out the times for all ages. if you think that this is going to be a problem (or that cops will show up), make sure your show is over before the first curfew. Curfew laws have been used by cops to successfully shut down shows in a lot of cities, including Columbus and Dayton. Basically, what it says is that if you are under a certain age you must be off the street unless you have a legitimate reason for being out, such as on your way home or whatever. This is usually used to bust people hanging around on streets. However, a lot of cops do not consider a rock concert or show as legitimate reason to be out.
- Noise ordinances. If you're doing a show at a house, make sure you find out what ordinances exist in your city and what exactly they say. This may be helpful for other shows too, and it is one of the primary reasons for smaller shows getting shut down. Ways to avoid this are soundproofing your house/basement, etc. I'll go over that later.
- Some cities, like North Olmsted, Ohio, require you to hire an off duty police officer for security. Yeah, this is a hassle, but it needs to be done. The person you find this out from is a good person to ask about how to get one. Usually, you can just call the non-emergency number of the police department. Rates are commonly $15-17 an hour. This may not be as bad you think, though, because for six hours it works out to be $90, and that sum of money may just convince the hall or YMCA that you are okay to work with.
- Fire Codes. These codes require you to have enough exits, etc, in the place, and require you to abide by the set capacity. This won't be a problem if you're doing a show in a rented space or at a YMCA or whatever, because they have this already taken care of. You only really need to be aware of this as reason that your show can be shut down.
- Postering laws. Some cities have ordinances against postering or flyering. I cover this again in the "how to advertise" section, but just look around and look for other flyers, or just ask other bands or promoters in your area.

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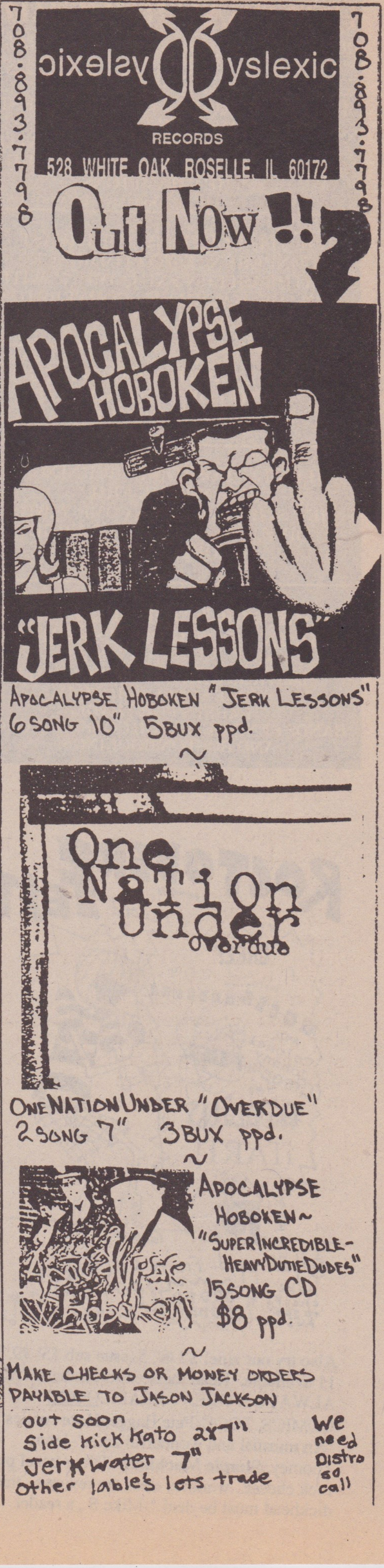

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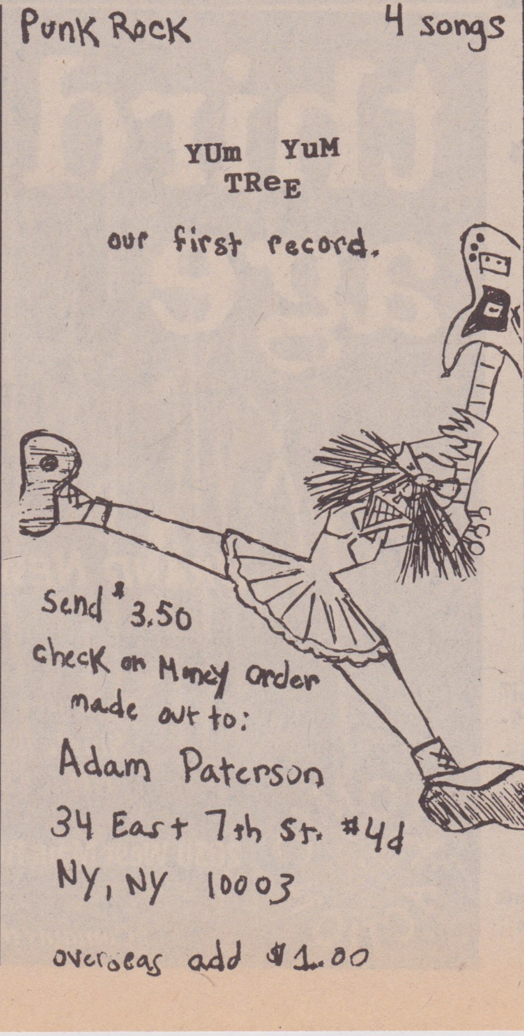

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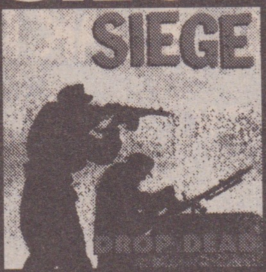

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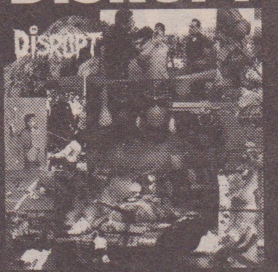

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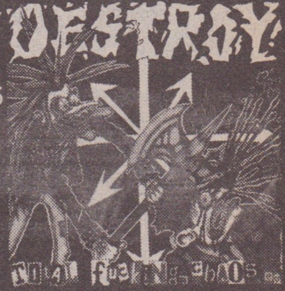

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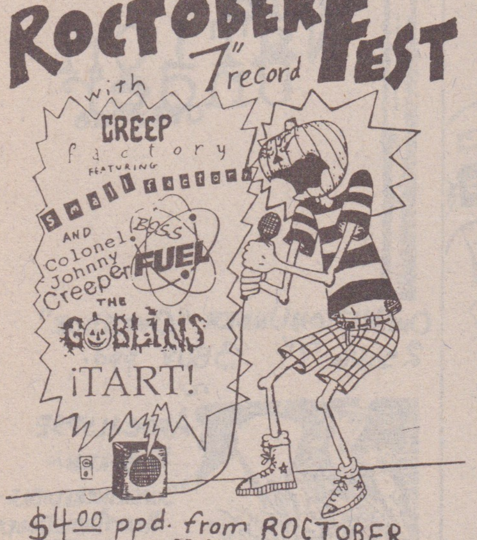

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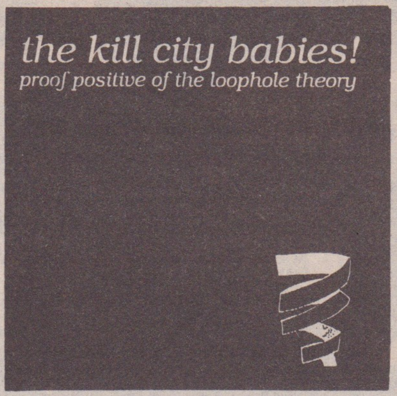
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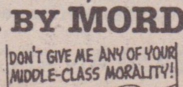
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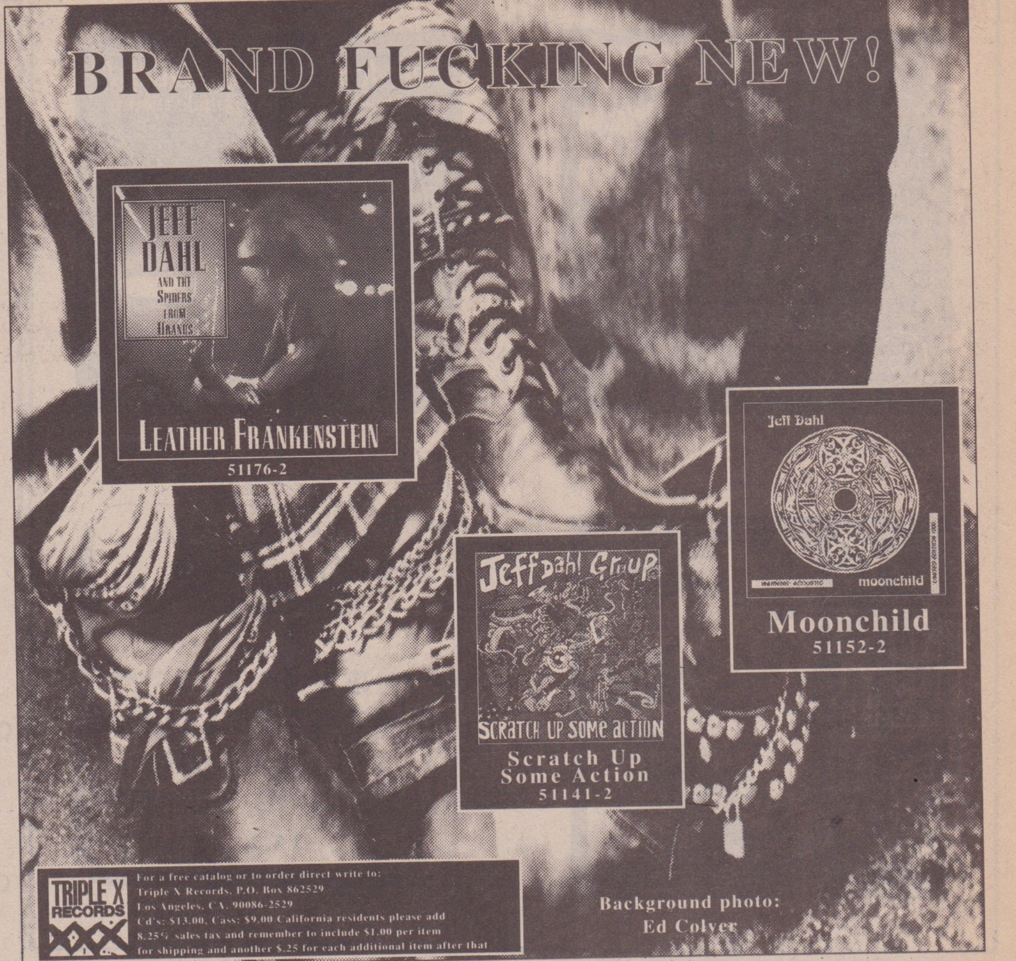

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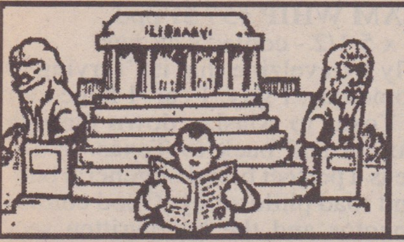
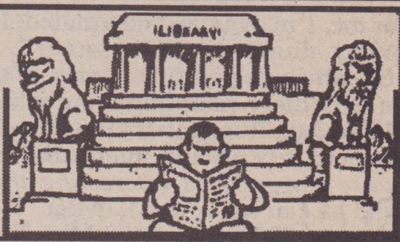


BETWEEN THE LIONS

Reviews by: (BA) Bill Arsenault, (MA) Matt Average, (SB) Suzanne Bartchy, (SC) Slaugh C, (KC) Kim Carlyle, (CC) Carrie Crawford, (SE) Steven Even, (JB) Jodi B Feldman, (GF) Gardner Fusuhara, (LH) Lance Hahn, (HH) Harald Hartmann, (JX) Jux, (PK) Pete Ketchpel, (ML) Missy LaVallee, (TM) Timojhen Mark, (JP) Josh Petrin, (MP) Mally Propism, (KQ) Kim Quality, (JR) Jeff Random, (PT) Page Turner, (JW) Joe Whiting



Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it.

When sending zines in for review please be sure to include information on how your zine was printed, number of pages and price (otherwise we'll guess at that one!). This will make things smoother for all involved. Later, Matt Average

A SHOW OF HANDS #2 / $1
5 1/2 x 8 1/2 - copied - 30 pgs
This has various ideas, some good pieces lifted from other zines about homophobia, insecurity etc. I'm all for incorporating other peoples stuff, especially when it's good. Also has some vegan recipes. Only down side was an article about how annoying smokers are. (GF)
PO Box 376 / Stepney, SA 5069 / Australia

AGENTS OF MISFORTUNE #3 / $1.25
5 1/2 x 8 1/2 - copied - 24 pgs
Mostly a music zine here, with interviews with Brainstorm from Belgrade, Morticide from Ohio, Diesel Queens and Landfill. And if that's not enough, there's lots of music reviews. An OK zine, kind of short, though. (JX)
16409 SE Division #16-138 / Portland, OR 97236-1931

AUTONOSEXUAL REVOLT #3 / $1 ppd
5 1/2 x 8 1/2 - copied - 32 pgs
Yay! Most of this was really interesting to read! Autonosexual=genderfuck, pro-masturbation, pro-non-monogamy=cool with me. There's a pretty dull thing about sexual behavior of pygmy chimpanzees but there's some good writing on bisexuality, male-male sexual assault, penis size, and a cool little comic on the advantages and disadvantages of various relationships (same sex vs. hetero vs. none at all). (ML)
PO Box 8694 / Minneapolis, MN 55408-9998

BACKWASH #2 / 25¢ + SASE
5 1/2 x 8 1/2 - copied - 14 pgs
a solid and interesting read. The oh so common who is punk part was thoughtful and interesting even if it was put out as a journal entry. Anyway, this is worth the cover price and hopefully there will be a bigger issue next time. She has the right ideas about things and can write in a straightforward manner. Very little bullshit to sort through. (JB)
Ruth / PO Box 141 / Storrs, CT 06268

B'ARK + GRASS
NUMBER 2
revolution supper

BARK + GRASS #2 / $2.00
7 x 8 1/2 - copied - 68 pgs
Huge vegan cookbook that's accessible and fun. Handy metric conversions for you Euro cooks and a feisty, articulate essay on feminism and veganism, images of women and images of meat. Very good. So, add to your collection or begin your collection, or just order it and cook it up!! and look for the snazzy hand stamped layout, i like it. (CC)
PO Box 477469 / Chicago, IL 60647

BEANS AND RICE #1 / $1.00
7 x 8 1/2 - copied - 30 pgs
Lots of ads!! Interviews with Loser, the Pink Lincolns and Stikky. Yup, Stikky ...vintage. Lots of local information and an essay on the perils of using cheap toilet paper, which obviously was written by someone who doesn't have an inny because they forgot to mention the nasty rashes and infections those nice perfumed rolls give us girl types. Zineish. (CC)
205 Norton / Corpus Christi, TX 78415-4341

BIG MOUTH #1 / $2.75 ppd
7 x 10 - printed - 25 pgs
One of the stories in this comic involves a true-crime fan meeting David Koresh's brother-in-law by pure chance (supposedly a true story, by the way) - there's also a Rollins adaption that I could have done without, and some odds and ends involving trips to the dentist and the like. An enjoyable read, but definitely not Earth-shattering. (JR)
Fantagraphics / 7563 Lake City Way NE / Seattle, WA 98115

CAROTHER'S BROS #1 / 2 stamps
5 1/2 x 8 1/2 - copied - 40 pages
A really locally-oriented zine with true stories, reviews, and something about O.J. (and even though it's about the media circus surrounding it, it's still about him, which is annoying...) Lots of people are mentioned, so it's sort of like reading an update-letter from old friends. (KQ)
PO Box 281 / Fergus Falls, MN 56537.

CARRY NO BANNERS #3 / $2.00
5 1/2 x 8 1/2 - printed - 30 pgs
The last person who reviewed *Carry No Banners* here earned a page-and-a-half editorial in this issue, which equates her 'anti-skinhead prejudice' to the tactics of racist propagandists and insinuates that she hates the American Working Class... who knows, maybe I'll get the same treatment. Interviews with Braindance, Section 5, the Sons of Pride, record and zine reviews, the usual stuff, all with a heavy skinhead bent. Nothing in this zine is really controversial or offensive, but I have a hard time getting into the mentality. (JR)
PO Box 6348 / Evanston, IL 60204

CHILD'S LOVE #1 / 2 stamps
4 1/4 x 5 1/2 - copied - 32 pgs
This zine is way to naive and pointless

for me. I'm cynical, and granted, I was pretty dumb when I was 15. But still...this was painful at times. It's like an emo-diary-rambling thing which is just so dull. Remember kids, the reason Cometbus is usually interesting is *because Aaron does interesting things.* (and he can write well). (ML)
Dave / 115 Walker St. / Manchester, CT 06040

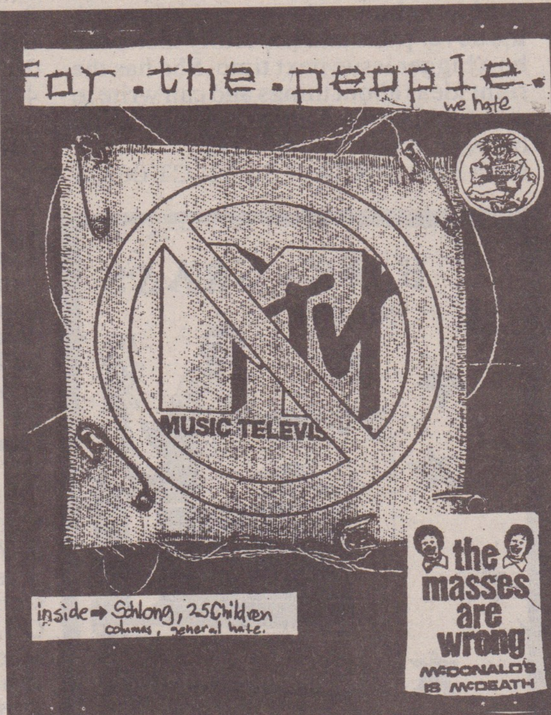
COMETBUS #32 / $2.00 ppd
5 1/2 x 8 1/2 - copied - 52 pgs
Hand written, but easy to read(I wish I could print this clearly), this issue is actually a short auto-biographical novel detailing some of Aaron's travels and adventures in 5 different cities. He offers us no great insights, just a well written, easy to read story about being a young punk and traveling around looking for a place to call home. Easily worth $2 and a stamp, send for yours today. (JW)
Wow Cool / 48 Shattuck Box 149 / Berkeley, CA 94704

CRAP #5 / $2.50 ppd
9 1/4 x 5 1/2 - printed - 28 pgs
More comicbook fun from JR Williams. Well drawn of course with lots of feminism and social commentary. Of the four stories I liked Skinboy the most, I found it mildly disturbing. I'll be sending for back issues and so should you. (JW)
Fantagraphics Books / Crap Dept. / 7563 Lake City Way NE / Seattle, WA 98115

DAGGER # 17 / $3.00 ppd
8 1/2 x 11 - copied - 32 pgs
Lessee.... interviews with Small Factory, Envelope, and Dixie Pig Dick Executioners, and a thing about Tim Buckley. A pretty neat zine that has way long reviews, including show reviews! Show reviews, goddammit! Crazy. (KQ)
Tim Hinely / PO Box 7605 / Santa Rosa, CA 95407-0605

DANGERFOX #3 / $?
5 1/2 x 8 1/2 - copied - 40 pgs
I liked this zine. Has a funny little interview with the singer of Total Chaos, some stuff about topless dancing, watching porn in Japan, stuff about rap, and other bits. Sex thoughts, comix... Over all pretty thought provoking interesting ideas, well written, good zine. (GF)
522 Stewart Ave. #2 / Ithaca, NY 14850

DEAD TREES FOR SICK PEOPLE #1 / $1.00
5 1/2 x 8 1/2 - copied - 28 pgs
A semi-personal 'zine that speaks of the troubles of an ex-club home boy fan. This skatin' kinda freestyin' zine has genitalia ratings systems for movies just like Hustler and that ilk . A pretty immature outing with poetry and a cheesy interview with Gulliver . if you Freestyle BMX or like photocopies of the editors butt then this is your cup of tea. (MP)
113 E. Johannah / White Hall, MI 49461



DIALTONE/SAMIZDAT # 1 / $1 ppd
5 1/2 x 8 1/2 - copied - 28 pgs
A rambling-slice-of-life zine with stories and rants about well, life - and rain. There's also a piece about the Holy Grail and Carrie Nation (not the band) as well as Jesus Christ and fixin' your Chuck Taylors. A good short read, just a little expensive. (JX)
Matt / Oberlin College Mailroom Box 372 / Oberlin, OH 44074

DORIS #1 / $1.00 ?
4 1/4 x 5 1/2 - copied - 40 pgs
A tiny little tome of personal scribblings in that typeface that can only convey the author's true feelings. Stories about dumb boys and cool ones as well. A very warm book about stuff that is Doris.(MP)
Cindy Ovenrack / 6053 Cabot / Oakland, CA 94618

DREAM WHIP #5 / $1 ppd
4 3/4 x 5 1/2 - copied - 48 pgs
Finally a travelzine that isn't trying to be Cometbus. 1 guy, 1 car, 1 huge tour from Texas to Alaska, down through California and back to Texas. Wow. There is a perfect blend of general babble and road philosophy. Good comics and photos and the handwritten sections are printed neatly enough for everyone to read and enjoy. (JB)
PO Box 53832 / Lubbock, TX 79453

EIGHTFOLD PATH #1 / $2 ppd
5 1/2 x 8 1/2 - copied - 24 pgs
Another zine done by two sisters. Lotsa cool thoughts about all kinds of stuff like porn, celibacy, Canada, other stuff that comes up in most of our lives. Has character and thought, good read. (GF)
#1-2617 7th St. East / Saskatoon, SK S7H 1A6 / Canada

EMBER DAYS #2 / $1 & 2 stamps or trade
5 1/2 X 8 1/2 - copied - 40 pgs
This one has a rad cover and a good Yah Mos interview. Actually, the writing is OK, this ain't nuthin' special. I know I'm being way to harsh, but really, this is just nothing new. (PK)
PO Box 100 / Ypsilanti, MI 48197

ENEMA #1 / 2 stamps
14 x 22 - newsprint - 8 pgs
A new free (wherever they get dropped off) huge fold open thing. This has the 'Are you queer' checklist reprinted from MRR #93, an interview with the SE band New Blood whose member 'Levi' wishes death on people who use drugs (? -duh!) and a reprint of the Steve Albini article on Major Labels. Should improve with time.... (TM)
516 Rylan St / Reno, NV 89502

ENEMA # 2 / $.25
Newspaper- 8 pgs
Claims to have been "Cleansing the anus of society since 1994". I dig this shit from Reno. Show reviews, zine reviews, a reprint of The List and lots of attitude. What more could you want? (PT)
516 Ryland St / Reno, NV 89502

ENNOBLED MIND #4 / $1 ppd
5 1/2 x 8 1/2 - copied - 40 pgs
Welcome to straight edge / Emo heaven. I'm talking pictures out yer ass of all your favorite bands. Right here! There's even some written text for all of you who buy it for more than just the HC

pinups — One good piece on abortion, and a comment on a girl at a show with a baseball that they hated, but I thought seemed neat. (JX)
Jered / 71 Pitkin St. / Manchester, CT 06040

EXTRA JAZZ #24 / $3.50 ppd or trade
11 x 8 - printed - 48 pgs - French
This zine is packed full of band interviews, Today Is The Day, Dog Faced Hermans, Bastards (F), Papa Brittle, Les Thugs, and Grotus. The zine is also loaded with reviews, and cool graphics. (HH)
Guillaume Gouardes / BP 150 / 33036 Bordeaux Cedex / France

FLEX #15 / $3.00 ppd. world
8 1/2 x 11 - offset - 76 pgs - German
German starts to look funny page after page - "Chumbawamba in Wien", "Info uber Labels". A ton of record, zine and... Book Reviews! I'll bet this is heavy stuff- and hey! there's even recipes in here but I don't think they're for drugs or bombs, oh well. Uber kool anyway. (PT)
Tiberiju / Schelleingasse 39/24 / A-1040 Wien / Austria

FOR THE PEOPLE WE HATE #5 / 75¢?
8 1/2 x 11 - copied - 16 pgs
As a disclaimer, I'm sure the people doing this zine are trying. I know I can be a bit mean, but... okay, reasons I didn't like this zine: 1. It's sloppy 2. A letter about how rebellious GG Allin was (who cares?) 3. *bad* poetry ("still hurt from the last time, I met a girl at a show, what's to do? I just don't know.") 4. an article (by a woman, if it matters) about the secrets of the female mind ("men know us much better than we know ourselves. After all 'father knows best.'"). (ML)
Chad / 1370 Bob Adams Dr. #78 / Steamboat Springs, CO 80487

FREAK OUT #6 / $3.00 ppd
5.5 x 8.5 - printed (color cover) - 44 pgs
Solid zine - interviews with Thee Headhunters (in which the bassplayer only talks shit on the drummer and singer - !?), Retribution Denied, a grindcore band from South Africa whose merchandise list contains more varieties of T shirts than records or tapes, and a huge article on Imprisonment in the U.S. Would benefit from losing the 'What are your influences' questions, but otherwise good interviews. Also the standards - reviews etc. (TM)
Willem / Eikenstraat 37.4H / 8924 JC Leeuwarden / Holland

FRIENDLY FIRE #2 / Free (but maybe send stamps)
8 1/2 x 11 - copied - 24 pgs
A pretty cool zine in sort of a newsletter format. There are reviews of movies, zines, and music, but the best things here are the articles & interviews. R@chel writes about small children & how to make them into cool people.... The interview about Community Supported Agriculture is really neat.(KQ)
Eric & R@chel / PO Box 103 / St. Mary's City, MD 20686.

FRIENDS OF THE DRAFT RESISTANCE #6 / $3 ppd
8 1/2 X 11 - copied - 46 pgs
Any zine with a column about "the occult" (mentioning satanic bands like Burzum, Manson, and Acheron) gets the "thumbs up" from me. Ints/articles on Pitch Shifter, AC, Chris BCT, Drop Dead, Broken Bones, and others, plus a one-of-a-kind review section. If you dig Neil Nordstrom's column, you'll be diggin' this. (PK)
1258 E. 25th St. / Des Moines, IA 50317

GAGS & GORE #12 / $6.00 ppd
8.5 x 11 - offset - 64 pgs
Entirely in German - so I can't read anything. One of the more consistent zines from Germany - always seems to look good and have tons of info - band interviews, news, loads of reviews, Antifascist info etc. (TM)
H-No Und Stern / Bismarckstr. 120 / 28203 Bremen / Germany

GAMES PEOPLE PLAY #2 / $?
5 1/2 x 8 1/2 - copied - 80 pgs
Mostly photos of your Edge heroes, way better shots and reproduction than usual. Has some small editorials showing no depth or thought whatsoever. "Why are you so down on Krishna?" (uh...fascist sexist and homophobic?) "Fuck the weak losers who lost their edge", as well as some brilliant banter about who was in the scene first ,who sleeps around and an amazing number of contradictions in such a small amount of writing. I take solace in the fact that we don't have an edge scene to speak of around here. (GF)
No address (I'd be ashamed too)

GLARE #1/ $1
7 x 8 1/2 - copied - 38 pgs
A new SE/HC zine that has some good stuff, interviews with Jawbox and Split lip, some articles on the scene, poetry. Give 'em a buck for a good first effort. (SC)
Dan Sena / 1522 E. 19th St. / Santa Ana, CA 92701-1819

GOAT #5 / $3.00 ppd
5 /1/2 x 8 1/2 - copied - 48 pgs
Hmmmm... This zine is focused on Satanism, murderers, death, gore,etc. Certainly interesting topics, but this zine unfortunately doesn't even go that route. Campy in approach, and some of the interviews seem made up, and this goes out of it's way to be shocking but in the end falls flat. Interviews with Eye Hate God, Hammerbox, Ecarnatus, an embalmer, the craziest man in the world', and articles on being a teenage satanist, Idi Amin, predictions, reviews and more. Anyways... Age statement required. (MA)
PO Box 4284 / La Mesa, CA 91944

GRIT BATH #3 / no listed price
comic book - printed - 28 pgs
It all starts out all sweet and innocent and ends up so deeply disturbing. Children and animals frolic in a suburban land rendered in perfect children's book style. Lots of stippling. Its not a whimsical memoir, I think its a bit closer to how kids actually perceive life. (BA)
Fantagraphics / 7563 Lake City Way NE / Seattle, WA 98115

HATE EDGE # 2 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 36 pgs
With a name like Hate Edge you would expect something angry and pissed off, well...Packed with opinions that try to have a 'hard' attitude and sensitivity at the same time, and it all just floats by without notice in the end. Interview with Bloodlet, articles, reviews and photos. (MA)
281 Jarvis Circle / Palm Harbor, FL 34683

HEAVY ROTATION #3 / $1.50 ppd
8 1/2 x 11 - copied - 24 pgs
The focus here is a Failure Face Tour Diary. Reviews, audio, zines and books and opinions on major labels and pink. Good morning read. (SC)
Bob Suren / 3421 S.E. Micanopy Terr / Stuart, FL 34997

HEFT #14 / DM 2,50
7 x 12 - newsprint - 38 pgs
This is a good looking zine from Germany with an interview with Today is the Day and a bunch of reviews and shit. It's a damn shame I can't read much German so I would know what they were really up to but they seem cool. (SC)
Franco Kroscewski / Methfessefstrabe 10 / 20257 Hamburg / Germany

FANZINE REVIEWS

HELLBOUND #8 / $2 ppd
7 x 8 1/2 - printed - 54 pgs
Interviews with Rancid, NoFX, Face to Face, stuff about Fugazi and Teengenerate. Reviews, comics, fun stuff, recipes. Pretty good, entertaining, well rounded. Fun zine. (GF)
1001 Cooper Pt. Rd. SW Suite 140 #194 / Olympia, WA 98502

HICKEY #2 / 52¢ postage or trade
5 1/2 x 8 1/2 - copied - 32 pgs
This is a collaborative effort from the editors of Pants That Don't Fit and In The Corner. Okay, the highlight of the zine is a punk dot-to-dot of Lint (I hope the U.S. Thugs don't go after them). Besides that, there's 4 pages of bad sounding drink recipes, interviews with friends, a sort-of expose of Cometbus, and a guide to heavy metal which I, as a former hesher, did not find highly accurate. (ML)
PO Box 720716 / San Jose, CA / 95172

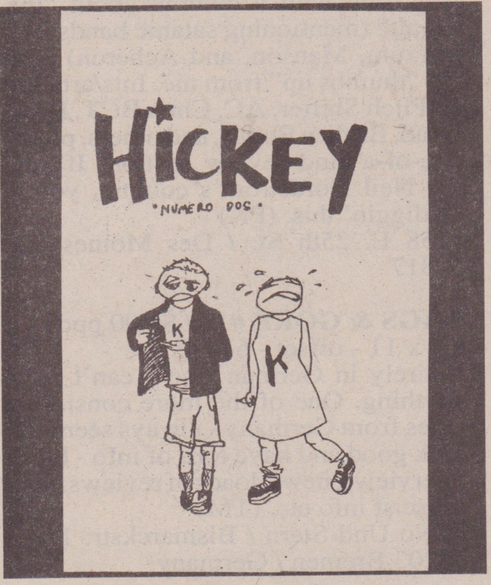
HIP IS DEAD / $1.00 + 2 stamps
5 1/2 x 8 1/2 - copied - 48 pgs
A better than average punk rock zine with a great review of mainstream comic strips from the daily newspapers, and an amusing series of intercepted love notes. Lots of opinions on what being a punk is and isn't. Good for a first effort. (JW)
Tim Wright / 127 Woodside Rd. / Sudbury, MA 01776

IN THE CORNER #12 / $.75 ppd
4 1/2 x 7 - copied - 24 pgs
Kinda cool n' crunchy zine by Angela in San Jose. Mostly personal stories, a few rants on punk stuff and Pete Wilson (dick), even a recipe for LSD au natural. (PT)
PO Box / 720716 / San Jose, CA 95172-0716

INCANTATION #1 / 3 stamps or trade
8 1/2 x 11 - copied - 8 pgs
A short and quick read that is mainly made up of opinions on the hardcore scene, along with reviews and a tribute to comic character Vampirella. Hopefully this will expand in size with future issues. Age statement required. (MA)
45 Madison Ave / Maplewood, NJ 07040

INSULTOS #3 / $3.00 ppd
8 1/2 x 6 1/2 - printed - 48 pgs - Spanish
Wow! A well put together punk zine from South America, this one from Bolivia. It has band interviews with Suburbio, Necromancy, and Subvertor. It also has articles on racism and Rodrigo D. from Columbia. Plus there are record reviews, and scene reports from all over Latin America. Excellent! (HH)
Mario E.G. Copona / Casilla De Correos 361 / Cercado Cochabamba / Bolivia

KILL FANZINE #2 / $1.50
5 1/2 x 8 /12 - copied - 42 pgs
Included is a long essay on animal experimentation and interviews with Jawbox, State of the Nation and Dave Sine, editor of Tidbit fanzine. Generally a good zine but I just can't get over the Jawbox interview, I guess the punk thing is really over, and they're now just along for the ride. Sad. (CC)
6571 Jaffe Ct. #11 / San Diego, CA 92119



KOMAKINO #4 / £2 ppd
5 1/2 x 8 1/2 - copied - 28 pgs
From Ireland, full of interviews with local bands, fairly good short fiction and some poetry that's not half bad. This otherwise well done zine is marred by inconsistent copy quality that makes it fairly hard to read and occasional illegible. (JW)
J.W. Cody - Komakino Zine / 2 Glendine Road / Kilkenny / Ireland

MAC PARIADKA #4 / $4.00 ppd
8 x 5 1/2 - printed - 72 pgs - Polish
A well done autonomist anarchist magazine from Central Europe, with articles on Somalia, the Spanish anarchist Durruti, and police tactics. The zine also carries reports from lands around the world, a punk music insert with reviews, plus photos, comics and lots of humor. (HH)
PO Box 67 / 81-806 Sopot 6 / Poland

MUD PUDDLE #4 / free + 3 stamps
8 1/2 x 11 - copied - 8 pgs
Big fun in the South Carolina scene. This primarily music zine is put together by a highly industrious group who seem to be working on like six different things all at once. The rants are interesting and entertaining. This thing just reeks of fun. Reading Mud Puddle is good way to waste a couple hours. There are lots of pictures and things to look at. Hurray. (JB)
PO Box 442 / London, SC 29456

MULTIBALL #4 / free + 2 stamps
4 3/4 x 5 1/2 - copied - 28 pgs
This fourth issue is totally jammed with ads reviews and articles. The last two pages reads like a reference book record reviews. On first read I felt overwhelmed by all the ads, but on a second browsing I realized that I was just overreacting. This issue has more pinball facts and fictions than ever before and a nice bouncy rounded reporting of Garage Shock '94. My favorite picture is an action shot of the World Cup pinball machine. (JB)
High Infidelity Productions / 2525 Arapahoe Ave #E4-170 / Boulder, CO 80302

NERVOUS WRECK #1 / $1.00 + 2 stamps
5 1/2 x 8 1/2 - copied - 44 pgs
The latest project from the editor of Phonophobia. There's tons to read here with articles on sexual abuse, Krishna, usage of mercury in dentistry and more, along with an interview from Halfmast. There's a lot of anger and confusion going on here, and the end product is intense at points, and sometimes these reviews unfortunately and not intended to, reduce these feelings into simple ideas, when in reality they are much more than I can describe. Get this and see what I mean. (MA)
Nadir / PO Box 5099 / Vienna, WV 26105

NOT SO HECTIC #1 / 75¢ ppd
5 1/2 x 8 1/2 - copied - 28 pgs
This was originally going to be *Too Hectic #5* , but the editor changed the size and name and started at #1. Interview with N.O.T.A. (hell yeah!!), article on the Buzzcocks, opinions and reviews. My favorite quote from the issue is from a review; "If you cant' sing the note, scream it!". Good advice, for real. (MA)
Bob / 9 Sayres Place #B / West Orange, NJ 07052

OUTPUNK 2 1/2 / 50¢ ppd
51/2 x 81/2 - copied - 16 pgs
This issue halfway between the spring and fall brings a Pansy Division tour diary with photos and short prose by Mary Discharge in the middle. Also news on homopunk bands and a queer-bashing episode in Oregon with Matt's personal ad thrown in for good measure. (MP)
PO Box 170501 / San Francisco, CA 94117

OX #17 / $5.00 ppd (surface)
8.5 x 11 - newsprint - 80 pgs
Another consistent German zine - consistently only in German. Oh well - standard zine fare done well - interviews with NFAA, Mule, Jello Biafra, 2Bad and more - tons of record reviews, news, recipes (?) and more - also comes with a CD (see record reviews for info on that). (TM)
PO Box 143445 / 45264 Essen / Germany

PANEL #13 / $6 ppd
mag + 24p digest - printed - 52 pgs
Incredible underground comics from Germany that convinced me it was worth learning the language. But you can get through most of it anyway. (Like, they're comics, duh) The talking cup of coffee and the strip that is done as a cut-away view of a house featuring the classic line "Papa, Wir habben zombies im keller!" (yell it at *your* dad) warmed the darker reaches of my reviewer heart. Slick stuff. Also features some lengthy reviews containing all those cool untranslatable German adjectives we've come to know and love! (mixed with equally untranslatable English words like "cool" und "freaky"). (BA)
Postfach 102665 / D-28026 Bremen / Germany

PHOENIX ZINE #4/$1.00 or 3 stamps
5 1/2 x 8 1/2 - copied - 36 pgs
Articles on Female genital mutilation, sugar addiction, and stuff about working. The first time I flipped through this I didn't like it, however it definitely grew on me. They seemed to change the page layout on every page, which took some getting used to. I liked the section detailing Rico's job with little boxes describing all his co-workers. Not in my top ten, but still quite readable and you might even learn something. (JW)
PO Box 93174 / Milwaukee, WI 53203

PLASTAZINE #2 / ? 30p. + IRC ?
5 3/4 x 8 1/4 - copied - 24 pgs
Mostly interviews w/ Doom, Embittered, Brawl, Back to the Planet, and a guy named Niall who sets up shows in Dublin/Ireland. There are also some reviews, as well as articles on 2000 DS and why you shouldn't eat meat. (KQ)
Aidan / 2 Leo Avenue / Phibsboro / Dublin 7 / Ireland.

POPTART #1 / $1.50
5 1/2 x 8 1/2 - copied - 32 pgs
Yo-yo's, swim lessons, a first kiss nightmare story that sound more like a date rape scenario than a coming of age tale, braces, elementary school... A warm, witty zine packed with memories of the good times, painfully middle class in tone, it seems her biggest trial was that of not being able to go to Denny's late at night with the crew, none-the-less, a nice person with a lot to say and a potentially great zine. (CC)
Laura / 2820 Delavan Dr / Dayton, OH 45459

RETICENCE AND ANXIETY #5 / $1.75 ppd
5 1/2 x 8 1/2 - copied - 44 pgs
Yawn. Traumatic dyke dramas. Dealing with new therapists. L7 review, Yawn. OOOO, actual diary entries. They have intimacy issues. These two, writing under the pen names Reticence And Anxiety, have such fascinatingly inane and boring lives, I mean, problems that I almost forgot how to spell "therapist" Good thing it was mentioned so many times. Now I will never forget how to spell "therapist" again. (JB)
PO Box 2552 / Austin, TX 78788

SCHTUFFF... #1 / $2 ppd
8 1/2 x 11 - copied - 20 pgs
This thing must get some great distro for being a brand-new, stapled-on-the-side, xerox zine from Canada to justify the huge ad rates.Desk top published layouts, lots of reviews, a pretty one-dimensional gig diary, short interviews with Propaghandi and Sourpuss and some babble. But, hey wait, it says all that on the cover. Well, at least it is user friendly. (BA)
Jason Schreurs / 7110 Westminster St. / Powell River, BC / V8A-1C6 / Canada

SIMPLETON #1 / $1.50 ppd
5 1/2 x 8 1/2 copied - 40 pgs
Messy, hard to read handwritten personal, I guess, zine. This zine gives me the overwhelming impression that the person behind it all has some kind of hidden agenda that she is not ready to come out right with. Really, really boring "what is punk?" section. A list of favorite quotes includes one she credits to herself, please get off it. This person either thinks they are just the raddest person around, or is so totally insecure that she wants everyone else to think she is the raddest person around. Lame. (JB)
Heather / 109 Center St / Westernville, OH 43081

SMELL OF DEAD FISH #26 / $.75
8 1/2 x 11 - copied - 22 pgs
Editor Skott was all bummed out that his last issue got a bad review; 'his first in 7 years' or somesuch. Well I didn't like his newest any better. He does let us know in his editorial that it was rushed and therefore all messy. Features: Another pointless episode of "The Queen of The Scene" (C'mon, Tim's last column was so Herb Caen-like it was adorable), badly drawn comics that weren't adorable (for the record I usually prefer ratty comics, e.g. Jimbo), and dreary text with tired-for-lack-of-trying layout. I'm not saying I didn't dig it just cuz it wasn't slick, it was also light on content. (BA)
2441 Buena Vista St. / Pensacola, FL 32503

SO I DON'T CARE IF YOU DON'T #3
5 1/2 x 8 1/2 - copied - 64 pgs
This little book is a pretty chaotic, rather nifty little thang. It contains a diversity that only drugs can cause and that's something to relate to. Unfortunately he doesn't mention any price, so write him and find out. (SC)
Robert Sutter III / PO Box 15306 / Santa Rosa, CA 95402

SPEED KILLS #4 / $4.00 ppd
8 1/2 x 11 - newsprint - 146 pgs
Cars and music. Really good magazine that covers a good even amount of music with Slant 6, Beastie Boys (that alone should make you pick this up!), Gravel, etc., and coverage of cars with Mr. Norm, drag racing, etc. Also there are articles on Garage Shock '94, Evel Knievel, Independent Project Records and loads more. The ad layouts in here are worth mentioning actually because they look like actual ads from old car magazines like *Hot Rod*. This makes me want to go back and get the back issues that I've missed. Comes with a Superchunk single. (MA)
PO Box 14561 / Chicago, IL 60614

STREET LAMP WARFARE #1 / trade or stamps
4 x 5 1/2 - copied - 48 pgs
Fiction-esque musings on the role of punk in ones life as well as a heaping spoonful of lame soft-core pornogra-

phy from an obviously bored, oblivious dude. Great layout concept but crap for content, art can be so alienating. (CC)
John Xerxes / 2622 Princeton Rd / Cleveland Hills, OH 44118

TEENAGE LOVE STORIES #1 / $1 ppd
8 1/2 x 5 1/2 - copied - 16 pgs
Small, mostly handwritten zine out of Lexington, KY put out by two apparently lonely guys. Sometimes funny, sometimes pretty adolescent, but they intend no evil. There really are a few teenage "love" stories - all of which, we can assume, are fictional. They also help do local shows - so get in touch. (PT)
726 West Maxell / Apt 5 / Lexington, KY 40508

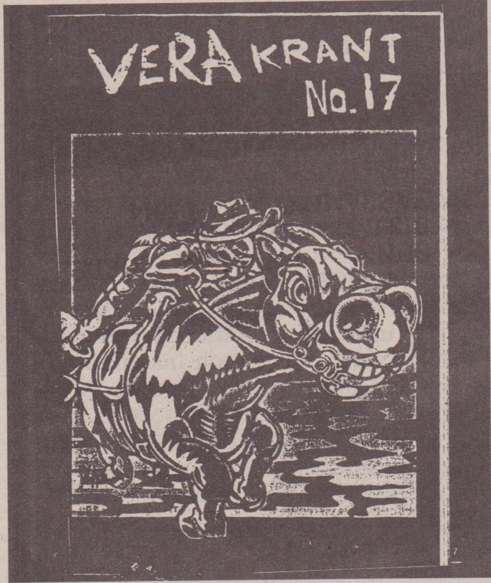
THE ATOMIC BALLROOM #3 / $1.00
5 1/2 x 8 1/2 - copied - 26 pgs
Quirky little zine with too many ads. Interviews with Rancid, Killdozer and the Bollweevils. A neat piece on DIY, complete with appropriate Clash lyrics, it could really use more overt opinions and the like. (CC)
PO Box 48321 / Athens, GA 30604

THE CATBOX ROOM #2 / $2.00 ppd
7 x 8 1/2 - copied - 38 pgs
Independently produced autobiographical comic mainly about cats, along with moving to SF, grade school, and more. Amusing and humorous, especially if you have a cat. Also the drawing of the person driving the editor around looking for her cat, Rufus, had me laughing for a while. (MA)
Lisa Maslowe / PO Box 170143 / San Francisco, CA 94117

THE TRIBUTE / $1.50 ppd
8 1/2 x 11 - newsprint - 40 pgs
A lot of information about women who try to change their world. A cool article on Aphra Behn, a seventeenth century woman writer who struggled through blatant sexism and racism, and interviews with Ashes, Bloodlet and Jara. (SC)
Dean Hutchinson / 4200 Center Key Rd. #114 / Winter Park, FL 32792

THOROZINE #6 / $2 ppd
8 1/2 x 11 - offset - 32 pgs
Seattle zine, Seattle scene plus loads of interviews, Chaos UK, Sleep included. The record review section is broad, hell they'll review everything from Easy E to Crash Test Dummies. Some bad poetry and worse art.
(PT)
PO Box 4134 / Seattle, WA 98104-0134

THREE WAY STREET #1.0 / $2.00 ppd
3.5" Mac disk - 412K
They mentioned that there's a print version of this available, but I'm not sure on the price for that. Obviously, this is a zine on disk, apparently it's also available online. Wow - technical punks! Letters, interviews with the Sysop of the Anti-BBS in Canada and RIG, a funny Moonie first hand report, travel report from a trip to S.F., record review etc. Definitely not my preferred format to get a zine since there's not a lot of layout possibilities, but it's certainly interesting. (TM)
28332 P.V. Drive East / R.P.V., CA 90274



THUNDER PUSSY #9 / $2.00
5 x 8 1/2 - printed - 68 pgs
Quite the bargain for $2.00. There's a lot of substantial writing in this 'zine, with page after page of reduced type - most of it concerns the subjects such as smoking, the Drug War, vegetarianism, and the like. I admire the thought and obvious effort that went into this, and while some of the editorializing leans more toward haranguing, it's still welcome. *Thunder Pussy* comes off as heavy-handed and maybe over-serious, but it least they have something to say. (JR)
PO Box 17765 / Indpls., IN 46217

TIME TO DIE #1 / $1.25 ppd
5 1/2 x 8 1/2 - copied - 28 pgs
Not bad for a first issue, although it is a little fragmented. There is an interesting piece about gas station attendants in the movies, and a few pages about Hunter S. Thompson. While I would normally applaud the use of a Chick tract the one they used is actually one of the few that I've never liked very much. Oh well, an A for effort and probably worth getting, although I'm waiting for #2. (JW)
611 Capitol Way S. #504 / Olympia, WA 98501

TRIPWIRE #8 / $2.00 ppd
8 1/2 x 5 - printed - 20 pgs
A zine devoted to the theme of, to eat meat or not? It 's somewhat literary, but explores politics from a personal side that I found insightful. There are few photos, but the ones that are have a bite, especially the cover. Interesting! (HH)
Campbell / PSC 78 Box 1298 / APO, AP 96326-1298

UNDER THE VOLCANO #21 / $2
8 1/2 x 11 - offset - 54 pgs
Good music mag. Interviews with Dionysus Records, Killing Joke, Meatmen, Farside. Some interesting stuff by Donny the Punk about cops/jail. Reviews etc. Typical fare but the interviews are well-done, and makes a good read. (GF)
PO Box 236 / Nesconset, NY 11767

VERA KRANT #15 / $?
5 1/2 x 8 1/2 - copied - 30 pgs
This zine is basically a program for the club in Holland. It's in Dutch, pieces on bands who will be playing, Neurosis, Barkmarket etc. (GF)
Vera Oosterstraat 44 9711 NV/ Groningen / Holland

VERA KRANT #17 / $3.00
5 1/2 x 8 1/2 - printed - 30 pgs
This one I have *no* chance of reading. There are interviews with Ed Hall, Nova Mob and John Spencer Blues Explosion, a little stuff on John Sayles and Star Wars, and what appear to be record and zine reviews. One thing that separates this from most 'zines of this level is the two-color printing on most of the interior pages, which is used quite well—now only if I understood Dutch. (JR)
Oosterstraat 44 / 9711 NV Groningen / Holland

VOICE OUT! #2 / $2 ppd airmail worldwide
Voice Out! is an English-language zine from the Philippines. It's punk-as-fuck layout contains interviews with Japan's C.F.D.L. and Disclose, Philippines Violators, plus lots of "opinions." I don't know if it's fair to compare foreign zines to American standards. Is the development of scenes like the Philippines really fifteen years behind the

U.S.? (PK)
Yeyet / 201 Riverside St. / Commonwealth / Quezon City 1121 / Philippines

WAD #2 / $1 ppd
5 1/2 x 8 1/2 - copied - 40 pgs
Tales of a teenage gaywad it says, and mostly, that's what you get — but from a pretty balanced perspective. Pieces like an interview with the Amazing Wondertwins, coming out, "dyke world," a San Francisco trip, the gay 90's and homelessness. This wad is well worth reading. (JX)
Christopher / PO Box 80061 / Lincoln, NE 68501

WHATEVER PUBLICATIONS #1 / $1.00
5 1/2 x 8 1/5 - copied - 85 pgs
A slick tome of hooded sweat rock. Slick pictures of bands like Strife and Horse with the same sort've "I'm more straight-emo-whatever than you and you're weak" spiel that abounds in this type of zine. Interviews with provisonal and an amazingly tepid review with J Church. The whole thing was sterile in an all too eerie way. (MP)
401 Maxwell / Royal Oak, MI 48067

Z-MAN #2 / $1.00 ppd or trade and a stamp
5 1/2 x 8 1/2 - copied - 28 pgs
This zine is excellent. Extremely well written and thought out pieces on sexual abuse, a roommate horror story, a tweaked dream, the editor's father and the influence he (the father) has had on his life, college and a few random thoughts. The person behind this writes in a very honest, on the level tone with a sense of humor at the same time. The article in the zine that had the most impact on me was the one on the situation with the homeless gentleman. It will definitely have you thinking and questioning yourself. Also, the quick thoughts on 'the scene' pretty much hit the nail on the head. The use of pop icons as Star Wars, Bruce Lee and Planet Of The Apes as graphics supplements provides a nice touch as well. Definitely a reading experience that has a lasting effect. (MA)
Kevin Cancienne / 526 McBain / 545 W. 114 St / New York, NY 10027

ZE INTERNATIONALE KING OF PIZZA #1 / $1 + 2-29¢ stamps
5 1/2 x 8 1/2 - copied - 36 pgs
This zine has some interesting reading on the Black Panthers (their manifesto, a speech by Huey P. Newton, etc.), lots of reviews, writing on girl bands and patriotism. This zine is okay overall, although I am really sick of hearing people say how hard it is to say "fuck the corporate lifestyle." Sorry, I don't feel bad for you. (ML)
Rt. 2 Box 49E / Dry Fork, VA 24549

MORE LISTINGS

ALICE THE CAMEL #3 / S.A.S.E.
Nothing but zine reviews and a few record reviews. A good source, send them your zine for review. Network! Ya dig?!
Brooke Willmes / PO Box 802 / Fairport, NY 14450

BAD FOOD FOR THOUGHT #5 / **GLOSSED DOORS** #2 / $1.00 ppd
A split issue with articles on genital mutilation, reviews, various opinions and so much more!!!!!
529 Oakland Ave. / Winnipeg, MB / R29 0V6 / Canada

CHUMPIRE #36 / S.A.S.E.
News, opinions and reviews.
Greg K. / PO Box 2514 / West Lawn, PA 19609-0514

CLAMPAGE # 11 / $1.00 ppd.
Apparently this zine has existed for two years now, and each issue is put out by different people. Focused on the musical going ons in Rochester, NY this has The Chesterfield Kings, Stripminers, a discography of Rochester bands and more.
Record Time / 673 Monroe Ave / Rochester, NY 14607

CONDERE CAPITA! #4 / S.A.S.E.
A recount of a Rhode Island road trip, opinions, photos and more.
John #2 / PO Box 1232 / Litchfield, CT 06759

CRASH POSITION #6.5 / S.A.S.E.
Hands down the smallest zine this month. Words on sleep, a potato gun, tv shows, etc.
Cris Spliedt / 115 Autumn St / Lodi, NJ 07644

EARWAX #579 / $3.00 ppd
I'm a little skeptical on the issue number there, but... Interviews with the Grifters, Helmet, reviews, listings and more.
20 Chatsworth St. / Oldham / Greater Manchester / OL4 5LF / England

EAT #5 / $1.00 ppd.
Conversations with Art Monk Construction Records, Jawbox, essays on Fabio (huh?), opinions, reviews, etc.
Meredith Bragg / James Madison University / JMU Box 5407 / 800 S. Main St. / Harrisonburg, VA 22807

FABIO VS. RIKER #1 / $2.00 ppd
Interview with Good Riddance, opinions, reviews, comics and more.
Box 42 / East Burke, VT 05832

FORERUNNERS #3 / $1.00 ppd
Here's a zine dedicated to covering and hopefully expanding the music scene in Chico, CA. Opinions, reviews and interview with Kryptonite Nixon.
PO Box 3419 / Chico, CA 95927

GREG JAW #? / S.A.S.E.
The latest installment has Greg Jaw taking on 'The Man', car trouble, and more.
46 Harmon Rd / Edison, NJ 08837

GREGJAW #? / S.A.S.E.
The latest adventures from Gregjaw finds him looking at friendships gone by, zombies via t.v., and the 'firestorm'.
46 Harmon Rd / Edison, NJ 08837

GROW UP #1 / S.A.S.E.
A new one page zine kind of deal, with a focus on straight-edge. Now, before you roll your eyes, this one isn't preachy, band wagon hopping or any of that. Humorous, questioning etc. Stuff on veganism, militant posing, comics, etc.
Justine Murison / 3901 Tunlaw Rd. NW #104 / Washington, DC 20007

HAYWOOD #1 / S.A.S.E.
Record reviews, clippings, poetry and song lyrics.
Matt O / 4601 Powhatan Ave CCB / Norfolk, VA 23508

HOT BAKERY ITEMS #2 / 1 I.R.C.
Whew!! This copy smells like it was soaked in cheap ass cologne. What's up with that?! Reviews, lists, pics, etc. A really stupid 'dude mentality' permeates this. Whatever 'bra'...
13 Stormon Ridge / Winthrop / WA 6150 / Australia

FANZINE REVIEWS

INNOVATIVE PLAGIARISM #2 / $2.00 ppd.
Talks with Bad Religion, Epitaph Records and Punk 60, along with opinions, reviews, etc.
David Obedient / 6633 Paseo Del Norte / Anaheim, CA
92807

INTY BINTY #6 / S.A.S.E. or trade
A really weird story about a laundromat incident that's tweaked beyond belief. Kind of hard to follow. Hmmm... Also has reviews of a few records.
Tony Binty Sunby / PO Box 621 / Grayslake, IL 60030

JACKSON HELL #2 / $1.50 ppd.
Propagandhi, clippings, reviews, etc..
Owen / 7130 Treemont Ln / Bremerton, WA 98310

JUMBO SHRIMP #7 / $1.00 plus stamps or trade
Guzzard, reviews, opinions, etc.
PO Box 667 / Prior Lake, MN 55372

LAST ONE #2 / $1.00 ppd
A double interview with Brutally Familiar and the Pist along with opinions, art, reviews, clippings, etc.
CPO Box 5228 / Leupp, AZ 86035

MUPPET VOICE #2 / $3.00 ppd.
A lot to read here with God Is My Co-Pilot, Dog Faced Hermans, Elevate and plenty more. When sending the money make sure to hide it well so the mail 'person' doesn't go to lunch at your expense.
S. Johnson / Flat 2 FL / 5 South Clerk St / Edinburgh / EH8 9JD / Scotland

MY CAT IS FAT #1 / 2 stamps
Show reviews, anarchy, article on living in Muncie, Indiana, clippings and more.
Catherine Price / 2872 Anza Lane / Costa Mesa, CA 92626

NIL BY MOUTH #4 / $1.00 ppd
A good graphic orientated zine with a message to each piece, usually social or political. Some of the graphics are amazing...
85 Devonshire Hill Lane / Tottenham, London / N17 7NE / England

ONE FOOT IN THE GRAVY #7 &#8 / $1.00 ppd each
Both issues are chaotic in layout, with clippings and various opinions in the anti-authoritarian fuck shit up mind set. Amusing to a degree because it's a little cheesy.
PO Box 8927 / Denver, CO 80201

PLASTAZINE
ummmmm. duh. I lost this in my friends car. Send another please. Sorry.

ROTTEN CHEEZ #4 / $1.00 ppd.
I can't even begin to tell you what hell this is on the eyes!!! Clippings, opinions and reviews. You must be masochistic to want to wade through this mess.
Cory Rotten / 1731 Cleveland St / Evanston, IL 60202

SEX, MURDER, AND PIZZA #8 / 2 stamps
Some stuff on skating, reviews, opinions, clippings, etc. A little chaotic...
Jeff Schmitz / 1133 SW 5th St / Boca Raton, FL 33486

SPANK #3 / $1.00 ppd.
Lots and lots of reviews and a conversation with the John Spencer Blues Explosion.
1004 Rose Ave / Des Moines, IA 50315-3000

SUB ZINE #6 / $2.00 ppd.
A zine from Amsterdam that consists of reviews and news. If you can read the language....
Marcel Haug / J. Geritstraat 18 / 2611 ES Delft / Holland

THE BLABBERING IDIOT # / S.A.S.E.
the latest issue of this, although I've never seen the previous two from a person who seems quite ambitious. Opinions, a Nomeansno song, a 'poem' thing and a computer layout.
Mimmo Mortillaro / 35 Hodgkins St / Gloucester, MA 01930

THE KINGS #1 / 2 stamps
Hey, if you're nosy and like to pry into other peoples' lives here's an open invitation to read the thoughts of a person who is straight-edge and vegan, complete with baby pictures.
PO Box 90008 / Harrisburg, PA 17109 - 0008

TRADE CONTACT #3 / 2 I.R.C.'s
A listing of folks who are into trading auditory matter, and if you are such a person you may want to hook yourself up with this. Network baby, network!
Kelvin Craig / 18 Rhonda Ave. / Willeton / WA 6155 / Australia

TRASH HEAP #2 / $2.00 ppd
Rodan Velocity Girl, Don Caballero, reviews, and more.
PO Box 552 / Scarsdale, NY 10583

TROLLOP #1 / $1.00 ppd
A clipping on how to make your own skateboard (old old school with metal wheels! Hell no!!), interviews with Varment, Boris The Sprinkler, reviews, dream date contest, horoscope, and more.
1822 N. Winesap Ln / Appleton, WI 54914

U.S. HERSTOREE #4 & #5 / $2.00 ppd each
Kind of funny, meant to be offensive, so if you're into reclaiming words and the like you may have a heart attack from this one. How to be a rebel, beer reviews, men bashing, etc.
Lila Rees / 18 Front St / Burlington, VT 05401

VERA KRANT #16 / $3.00 ppd.
Colorful, consistent and packed with many graphics and text. News, reviews, Red Red Meat, Zeni Geva, etc.
J.C. Vera / Oosterstraat 44 / 9711 NV Gronigen / Holland

WHEN ALL ELSE FAILS #1 / 2 stamps
Opinions, reviews, an interview with No Use For A Name, etc. Not to be a jerk, but if you're going to do a zine put some real effort into it and not slop the thing together, alright?!?
PO Box 6277 / Evanston, IL 60204

YEAR ZERO #4 / $3.00 ppd
Noise rock and other forms of music outside the realm, although at the same time inside the realm of punk (you be the judge). Interviews with Dawson, Powder Monkeys, Muave Side Show, Blow Hole, Stone Temple Pilots (?!?), etc.
David Lang / 14 Minerva Ave / North Balwyn / Vic 3104 / Australia

ZOOM #9 / $1.00 ppd
Opinions on video games, cartoons, the scene, etc. Also clippings, reviews and art.
418 Ave. H / Snohomish, WA 98290

ZINE OF THE MONTH

I wrote Brian after reading his first zine. I had some questions about his use of the word cunt and curiosity as to who this person was who put together such a thoughtful zine...with poetry. He wrote back and hence, a friendship was born. Issue 2 of *All Too Human* continued to exhibit the same sort of honesty and openness that I came to expect from this fellow, with areas of vulnerability rarely seen in these days of punk bravado and ferocious efforts toward empowerment, so I thought it would be a neat idea to share some of our written conversations. Hope you like it. Interview by Carrie Crawford

MRR: Why do a zine? What does communication in this format mean to you?

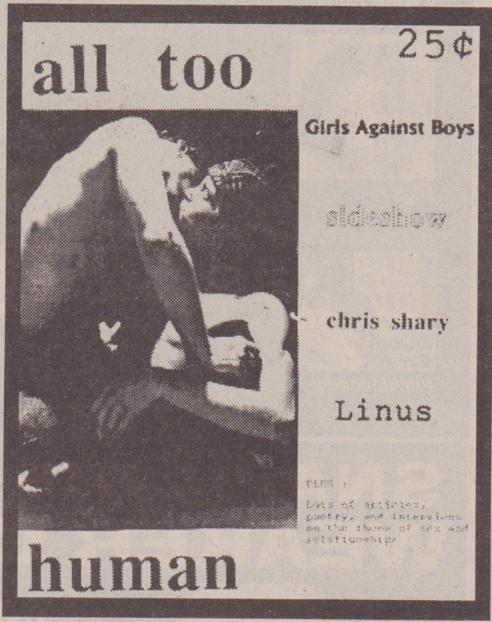
Brian: Personally, I do a zine for two reasons. One, because I hadn't seen too many poetry/music zines before and the ones I did see I couldn't even get through. I guess its because it is so hard to find poetry that is 100% passionate and unpretentious (kind of like music). Anyway, I just wanted to compile a zine that I would want to read, what I would get inspired by. Two, zines are such good, easily accessible forms of communication. Its amazing what some people can do armed only with a typewriter, a glue stick, a xerox machine and their imagination. Besides, I'm such a self-challenging busy body that I go crazy if I don't always have somewhere to plug all of my energy into. Zines can be a very powerful form of expression. I know I have been very moved by various zines.

MRR: You talk a lot about shared humanness, do you believe in human nature or is it all adaptive, we're all shaped by circumstance?

Brian: Well, yeah, that shared human (ie imperfect, yet striving) quality, and simply the common framework of all peoples experiences is a big theme in my life. We all are in the same damn boat. Just everyone has different reaction and perceptions of the boat and where it is headed. But about inherent human nature vs. circumstance or environment? Hmm... I'll probably give a cop-out, contradictory answer to this one. A little bit of both, although I lean a little heavier on the human nature side. See, I believe everyone has this intense personal potential inside of them and that at least some of that it going to seep through and help shape their awareness no matter what their environment is like. Granted, some conditions are more conducive to moral or spiritual roots but your environment dictates how they sprout or branch off. To steal a quote from someone, I don't believe in accidents.

MRR: What motivates you politically? do politics - personal and otherwise - play a role in your life?

Brian: Politics is such a sticky, tangled subject for me, let me try to mash my beliefs into something coherent. Yes, they do play a role in my like, but in more of a personal, than direct action way. Its more about how I educate myself and what I choose to support with my money, words, time etc. All I know is that things can get pretty nauseating when you really dig into what this country was and is based on. I just try and apply basic beliefs and ideas to different situations. Things like living non-violently in this world and all that entails, and how my words and actions affect other living beings, the environment, etc. I try to stay close to the heart with my politics and not get bogged down in statistics and technical info.



MRR: What would you say is your all-time favorite record and why?

Brian: OK this one is easy. The Rites of Spring lp without a doubt. That album is just perfect and couldn't have come at a better time in my life. So many of the ideas have tied up a lot of loose ends in my personal development/philosophy, especially incredible songs like Drink Deep. Besides that, there is just this completely honest and passionate sense of urgency rippling through that album. I got it as soon as it came out and I still listen to it regularly. Especially at transitional points in my life. It is the perfect record for deconstruction and rebuilding.

MRR: Since most lyrics are poetry and poetry isn't *punk*, where do you fall into this, what is it about poetry that inspires you? Why do you think folks shun it?

Brian: Well, first, I don't agree that all lyrics are poetry. Some are very poetic, yet most aren't at all. It seems like a different medium of related expression. Poetry and lyrics are like kissing cousins. And who said poetry isn't punk? All of my favorite poets have the same characteristics that got me interested in punk. Integrity, honesty, vision and passion to name a few. All of my favorite poetry is not that flowery crap, but the raw, powerful inside-out poetry. The stuff that makes you cringe and shudder as much as laugh or gain inspiration. Like most things important, poetry is misunderstood in most peoples minds. Most people associate it with classical literature or Hallmark greeting card stuff. That sucks, because of this massive poetry - phobia. Granted, a lot of poetry is pretentious shit, but thats the way it goes. I guess its all in having an open mind and proper introduction to it. Who knows?

MRR: Any ideas on future issues?

Brian: Yes, there will hopefully be at least another two or three. But thats such a hard thing to call. Inspiration comes and goes as it chooses. When it does come around, I jump on its back and ride it around till it gets tired and runs screaming out my door, only to return another day. The content will probably remain fairly consistent. Basically a 50/50 split of poetry-prose and music. I have also yet to get sick of the whole theme issue thing, so I'll run it into the ground. Number 3 will probably either deal with solitude and what people do when alone or spirituality vs. religion and why they have both become bad words. Plus, as usual band interviews and whatever else smacks me in the face and makes me put pen to paper.

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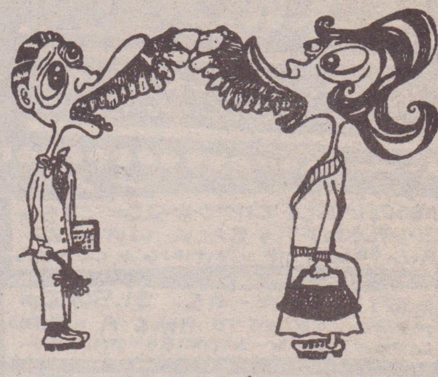

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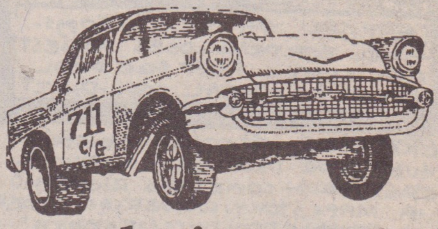

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TRUSTY

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Alright you punk rockers out there, the **TRUSTY** album is now back in plentiful supply on CD. Also included are Trusty's demo and two songs recorded not too long after the LP. If you're not hip to Trusty, take my word for it, this will undoubtably be looked back on as Trusty's equivalent to Dag Nasty's "Can I Say." In all, over 20 melodic punk rock and hardcore songs from Trusty's salad days.

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PEZZ, "Free Ride" 7" pop punk ala Green Day / Crimpshrine. 3 songs.
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SOBERING CONSEQUENCES, "Like it or " 7" last ep from Memphis' hc vets
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Canada and Mexico add $0.75 per item and overseas folks add $1.50 for the first item and $1.00 for each additional item. Sorry, but postage does suck doesn't it.

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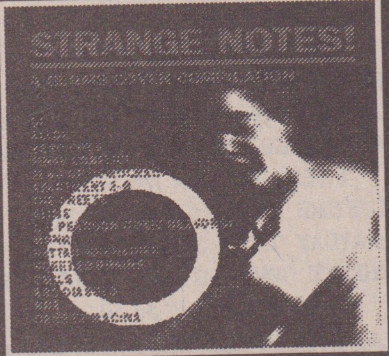

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THE HENCHMEN -four song demo. The music is heavy hardcore. A must for the extreme fuckers. Members include Obituary, Righteous Pigs, and Pittbuly. Send $5.00 for demo to The Henchmen, PO Box 56484, Chicago, Il 60656-0484

S.M.D. 9 SONG 7" "Southern California Hardcore" $3.00 ppd. U.S. $4.00 world. Cash or money order only to Maury Vasquez 8807 Arma St. Pico Rivera, CA. 90660 U.$.A. Any labels interested in helping us put out our second 7" please write or call at (310) 908-6444.

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FREE DEMOS (from Timescape Zero, Shroud and more), cheap 7" and LP's (Timescape Zero and Subliminal Criminal), free fanzines and a lot more! Send SASE for a free list. Feast Of Hate And Fear, POBox 820407, South Florida, 33082-0407

TOP SLUGGERS dbl 7" in snazzy cloth drawstring bag, features 6 bands from fargo, ND (former home of Hammerhead and Godheadsilo): Orange 17, Haul, Vroom, Submarine, 7 O'Clock Sucker, and Honky Sausage-numbered and limited to 500-only $5 postage paid in US add $1 for Canadian orders cash or money order to Bigblock Records, PO Box 11083, Fargo, ND 58106.

VIDEOS FOR SALE/TRADE. Over 600 hours of TV clips / full shows / promos. Loads of very rare stuff from all over the world. UK / US punk '75-94... Adverts, Bad Religion, Clash, Crass, DBL, Fugazi, GBH, Green Day, Magazine, Misfits, NOFX, Pennywise, Rancid, Ruts, Sham 69, S. Weasel, SNFU, SLF, Subhumans, etc. SAE (UK) / 2 IRC's or BIG trades list: Dave, 22B Dundas Street, Edinburgh, Scotland.

70'S PUNK ROCK for sale: Buzzcocks, Cramps, Damned, Pere Ubu, PIL, Pointed Sticks, Pistols, Vibrators, other cool vinyl. Original pressings. Also zines: Zigzag, Trouser Press, Refex, etc. Send SASE to: Metamorphic, P.O. Box 5701, Cleveland, Ohio 44101-0701

LOOKING FOR PEOPLE in Denmark, Sweden, Holland, Belgium, Norway and Finland to swap records with, especially late 70's early 80's punker 45's. Lots of Australian, New Zealand and world punk to trade. Write to Marek, PO Box 812, Newton NSW 2042, Australia. Jason Flower in Canada, please write to me.

NIRVANA TAPE over 85 minutes, 25 songs, b-sides, live versions and demo/alternative versions for $3.50 or send a 90 minute tape and 5 or 6 stamps plus $.50 (for packaging) to andy 5429 13th ave. south, Mpls, MN 55417-2511

WANTS ORIGINAL JAPAN PUNK buy or trade. I'm looking for Killed byDeath, 1-7 all items. Mad 1st, 7', Molls 1st and 2nd, insults 1st & 2nd, Chain Gang, My Fly, Huns, Buzy Kids, Hollywood Squares, Village Pistols, Fear 1st, ReallRed 2nd 7', X-Terminators, Violators, Freestone, Lewd, Plugz 1st 7', Rude Norton 7', RPA 7', Fresh Color All, Nasal Boys, Isocracy, etc. and more. I collect US, Canada punk, Europe punk, (1976-1983). I have Japan Punk! Stalin, Star Club, Gism, Comes, Cobra, Outo, Execute, etc., many more. Write to: Sinzi Yamaguti, (330 Makityou Hisai City MIE 514 Japan)

SPIRIT OF 77' LIVES D.I.Y. punk shop opening. Bands, send me your demos, promo packs, bio's, photos, zines-send me a sample. The Dead End is coming to SanDiego. Looking for '75 -'77 style punk to disco. If you want a reply send S.A.S.E. or I.R.C. to: the Dead End P.O. Box 383 Vista, CA 92085

$2 CD'S!: Yep, I got tons of promos I want to get rid of. Most unopened. You can get 5 for $10 (includes postage) mostly indie stuff, some punk, some who knows what. Send a $10 to The CD Offer, c/o Seidboard, PO Box 137, Prince St. Sta., NYC NY 10012.

CANNIBAL HOLOCAUST! I'm looking for the uncut AND uncensored version. I have the Japanese version, but it's got little dots over all the good parts. Anybody got a good print of the real one? I'm willing to trade or whatever. Write: Mykel Board, PO Box 137, Prince St. Station, New York NY 10012

HERE IS THE SCENE. Outdoor pool party-warm night, beautiful women all around-good sounding stereo-good spirits... everything was going good till you put in a CD that you bought at some big record chain store! The chicks left-the cops came-everything seem to have gone bad. You can't re-live the past but you can learn from it! If your interested, I've just released a compilation CD of hardcore/DIY/ alternative/punkcore music! The proceeds benefit wolf sanctuaries! So far $300 dollars has be distributed to the wolf sanctuaries. For $6 US or $8 elsewhere you can hear the CD. The CD comes with stickers and a menu!. Send to: Johnny's Cafe, P.O. Box 1161, Ft. Washington, PA 19034

WANTED: trading partner in Brazil to trade punk, metal or your choice of CD's, records, tapes, or anything you want from the U.S.. In return I want anything involving the films of Jose Mojica Marins or Ze do Caixao. I need movie posters, books, videos: whatever you can find. Write: David Landis, 3568 N. Oakland Ave., Apt. #3, Shorewood, WI 53211, USA.

JAPANESE HARDCORE WANTED! Send your trade/want lists! have lots of rare items up for trade (Anti Cimes, Shitkickers, B.G.K., Dresden 45, SOA, Varukers, Wretched, Chaos U.K., Rattus, Cock Sparrer, Pandemonium, 4 Skins, and 100's more). Write for list or just drop a line to share ideas. No rip-off! All letters answered. Write to: Karin Klett, Knorrstr.26, 24106 Kiel, Germany.

CLASH VIDEO! Tom Snyder 1981, Fridays 1979, Saturday Night Live 1982, MTV Rockumentary & Joe Strummer Night Network 1988 interview. Excellent quality 100 Mins. NTSC format $20 postpaid money order: Jim Russo, POBox 2232, Wilkes-Barre, PA 18703

TAPE TRADER, into industrtial/noise, punk, crust, wants to trade tapes with people worldwide. Your list gets mine. Dave, 249 Cherrystone, Pincourt, Quebec J7V-3V6, Canada.

BILE, FROM MONTREAL, Canada, has a tape for sale for $3. Bile is a noisy Godflesh-like sludge band that cannot be overlooked if you are into Godflesh, Swans, Eye Hate God. Bile, 249 Cherrystone, Pincourt, Quebec J7V-3V6 Canada.

EARDRUM COMP. TAPE. Noisy, crusty, DIY bands send a tape to be on this comp. All bands get a copy, no rip offs, 100% DIY. Shitty Records and Tapes, 249 Cherrystone, Pincourt, Quebec, J7V-3V6 Canada.

HELP! BIG AND UNIMFORMED Pussy Galore, Boss Hog and Mummies' sucker. I want to know everything about them and feel free to send whatever you have of them. Pat Couture, PO Box 334, Brompton, Canada, J0B 1H0

THE JAM ON VIDEO! Danish, Swedish & German TV concerts, 2 Hours. Also Video Snap!, Transglobal Express & Fridays, American Bandstand, AM Chicago & Tom Snyder TV appearances 2 Hours. Both excellent quality NTSC format only $20 postpaid money order only. Send SASE for list of other 70's punk videos. Jim Russo, POBox 2232, Wilkes-Barre, PA 18703

NEW LABEL CALLED Conquest Records. We're looking for Punk/ Hardcore/ Pop Punk/ Straight Edge Hardcore and last of all Ska bands to send us demos. We would like to have six bands for a comp and two bands for 7"s that's for starters. All demos that are sent for reviewing will remain the property of Conquest records. Please send demos to...Conquest Records c/o Joe Roe/ Jeni, 2411 Crystal Ln, Apt 1B, Arlington Heights, IL 60004

WANTZ!!! Rosemary's Babies "Blood Lust" 7", 1st Seattle Syndrome comp, "Me Want Breakfast" comp, "Lung Cookies" comp, Fartz/10 Minute Warning comp ?" vinyl, White Zombie "Pig Heaven" 7", Psychohead Blowout EP, Soulcrusher LP, Genitorturers pre "120 Days" videos, whatever. Cheaters "Ma As Hunter" 7", Vains 7", Sillykillers 7", Fastbacks "It's Your Birthday", Pantera "Metal Magic" LP, Power Metal LP, Projects In The Jungle LP, Misfits "Cough Cool/ She" 7" (Orig.), "Evillive/ Wolfsblood" CD, other original vinyl, Samhain: original vinyl, Fartz vinyl, 10 minute Warning demo cassette tape. Arsenio Hall Show (in entirety) aired Tuesday, March 15, 1994, guests: Anne-Nicole Smith, Dennis Miller. Help!, JC, POBox 14646, Flagstaff, AZ 86611

CHEAP VIDEOS! Operation Ivy, Melvins, Nirvana, Misfits, GG Allin, Jane's Addiction, Black Sabbath, Beastie Boys, Butthole Surfers, Crimpshrine, Devo, Dwarves, Helmet, Jawbreaker, Neurosis, Rocket From The Crypt, Howard Stern, Bukowski, Embrace, Manson, Fear and lost of other cool crap. For a list send SASE or a stamp to: Wax Therapy, 2201 E. Willow St, Suite D 305, Signal Hill, CA 90806. Traders send list!

SEEKING AIRPLAY material for NY/ NJ metro area Punk/ Free-form radio show. Send to: Diana's Kamikaze Fun Machine c/o WFMU-FM, Upsala College, 580 Springdale Ave, East Orange, NJ 07019. Latest playlist: Putters, Betty Blue, Big Drill Car, Pitch Shifter, Ubzub, Buzzov-en, Tallon, Coral, Babyland, Kepone, Pagans, Strawman, Sleepeer, Fells.

MAXIMUMROCKNROLL music classifieds

PINBALL! The only Pop Punk band in Vegas, is sick of playing desert shows. be the first in town to set up a hall show with us, Boba FettYouth and Leap Frog. We also need help getting an 8-track, Atomic Fireballs and a label. "Oh No It's Pinball" demo should be out in September. Jeremy, 2837 Hickey Ave, N. Las Vegas, NV 89030

WANTED: CRASS flexi-discs, colored vinyl, posters, patches, armbands, etc...Also Conflict, Subhumans, Flux Of Pink Indians, Chaos UK, Dayglo Abortions, Reagan Youth, Misfits, Circle Jerks 7"s, original vinyl and videos. Write me and tell me what you've got. I don't have to much to trade but I'm willing to buy. Also, anarchist peace punks from everywhere wishing to correspond, write me! I love mail and other shit. Shake D, 208 E Parkway, Lake Charles, LA 70605

VAGARY RECORDS would very much like to put out an all (or most) female compilation. In order to do this, though, we need bands. So, if you're in such a band, write. If not, start one, then write! Deanna c/o Vagary Records, POBox 341811, Milwaukee, WI 53234

VAGARY RECORDS is doing distribution (through mail order and at shows). We would like to trade our stuff for yours or do consignment. So, if you're interested, write with your working terms. Thanks. Vagary records, POBox 341811, Milwaukee, WI 53234

CLEAR PERCEPTION SXE zine issue 1 out now with Unbroken, Spawn, Refused and article, etc. 40 p + A5, SAE (UK), $2 (world) to: Chris, 108 Brookhurst Rd, Bromborough, Wirral, Merseyside, L6# 0ET, UK. SxE zine editors, let's trade an issue.

RARE PUNK RECORDS, shirts, stickers, CD's, tapes and badges for sale at low prices. Everything from Adicts to Zounds. For huge 16 page catalog, send two stamps to: Dr. Strange Records, POBox 7000-117, Alta Loma, CA 91701

NEW STUFF FROM DR. STRANGE! Schleprock LP/CD/Cass "Propeller", 7" EP "Something Like That", The Bollweevils LP/CD/Cass "Stick Your Neck Out", Man Dingo LP/CD/Cass "Five", 7"EP "How's My Driving ?". LP/Cass are $7 postpaid in US $10 elsewhere. CD's are $10 in US $12 elsewhere. 7"s are $3.50 in US $5 elsewhere. Send cash, check or money order to: Dr. Strange Records, POBox 7000-117, Alta Loma, CA 91701

AUDIO TAPETRADERS, seeking live / rare: Sleep (Europe '93 and early), Earth, Royal Trux, Grief, Kilslug (WBRS?), Upsidedown Cross, Cavity, Swans (pre 88), Angel Rot, Bikini Kill, Sonic Youth (Japan?), Fall, L-Skull, no ripoffs (ie poseur Greg in NJ). Jim Hildreth, 958 Hayes, San Francisco, 94117-2515.

FOR SALE/TRADE: I.O.F., "Brain Death" 7"; Disorder, "Predition" 12"; Black Flag, "Thirsty & Miserable" 7"; Joy Division, "An Ideal..." 12"; L7, "Shove" 7" (green); Flesh Columns, G.I., Minor Threat, The Mob, Alternative, Dirt, Amebix, Cock Sparrer, Oppressed, Pointed Sticks, Satans Rats, & loads more '77-'82 punk. Andrew Burton, 4, Abraham Close, Easton, Bristol, BX5 OXJ, England.

FREAKY FRIENDS CLUB/punk network is looking to do underground punk/hardeore compilation tape. Copies for bands, good exposure. Send tapes, letters, band info to: Freaky Friends P.O. Box 262161 West Bloomfield, MI 48325

STARTING A SMALL DISTRO in Las Vegas, NV need bands, labels, zines, videos, t-shirts, and other small distros to contact me with price lists etc. Interested in foreign distros too. Mainly punk hardcore and avant garde stuff. ZPlease contact me by mail with info at: 816 Halet St. Henderson, NV 89015 thanx to Steve c/o Hardcry Distrobution

WANT 7"S: Absurd, Anti-Cimex "Anarchist Attack", Eu Arse, Electric Deads, Huvudtvatt, Tampere SS, Missbrukarna, Rattus "W.C.."12". Japanese stuff wanted too. Fans and traders write Ken, P.O. Box 410892, San Francisco, Ca 94103.

7"s FOR TRADE: Soup, Neanderthal, Coffee Comp., SNFU "quincy" Boot, No Comment 1st 7", Smashing Pumpkins Sub Pop, Rollins band tour only live 7". Want 80's Foriegn Hardcore and Batman Toys. Ken, P.o. Box 410892, San Francisco, CA 94103.

DEAD KENNEDY'S WANTED: 1st press LP's, first generation videos, imports, flyers, just about anything! (ALSO) Circle Jerks at reasonable prices. Send To: Jeff, 13216 Leech Dr., Sterling Hgts., MI 48312.

TEXAS 7IN. SALE! All minty originals. Nervebreakers: "Politics" $40 & "Hijack The Radio" $15 & "Girls" $15, NCM: "Ultimate Orgasm" $15 & "Quick" $12, Barry Kooda Combo "Guns & Bullets" $10, Live At Hot Klub compilation LP (sealed-Hugh Beaumont, Bobby Soxx, Ejectors, NCM) $20. SASE/IRC for complete listing. Ryan Richardson, PO Box 49984, Austin, TX 78765. (512)419-0211.

WANTED 1ST SCIENTISTS 12" LP with "Frantic Romantic." Original Pressing. Have trades: SSD "Away" Queers "Webelos" Crime "Frustration" (no ps) or I will pay cash. Write: Rick, 85 Brentwood Avenue, San Francisco, CA 94127 or call (415) 239-6708

WANTED! MORBID ANGEL-Box set of 7"s, Entombed- Crawl 7", Godflesh-Slateman 12", Mercury Rev-Car Wash Hair 12", S.O.B./Napalm Death split 7", Flaming Lips-s/t on Lovely Sorts..., Thrown Ups- Felch 7", Dope Guns Vol. 1, Asbestosdeath- Unclean 7". Blake Johnson, 24466 Republic, Oak Park, Michigan 48237, (810) 543-1279. Leave Message.

TRADE ONLY: Heresy-Thanks! 7" + Never Healed. Flexi SNFU-..Menu 7" (500 Made), B.O.S.-Fighting Boys. 7", B. Flag/Cheifs-double 7" Boot), Helmut-Unlive. LP (Original, Boot), U. Citizens-Open...LP, Faith/Void-LP (Original U.S.), B.Bones-Dem..-Transit.7", M.T.-Dem..-LP, Judge-Rev. Can...10" + Storm 7" (Gold). Want: T. Reasons-Dedication 1979-88. LP, Dag-..Transit. 7", M.T.-Demos '81. 7", Suburbia-movie soundtrack. LP, Dr. Know-Plug..LP + Burn. 7", CH 3-Later Rec's, E.Dogs-Any Rec's, Lost+F.+Bitzcore releases. Write before sending anything please. Jeremy, 3380 Springthorne Cresent, Richmond, B.C., V7E 1Z7, Canada, Tel: (604) 271-7161.

POWERPOP/PUNK/METAL: Major and indie cassette and CD deletions cheap! Cassettes $1.99-3.99, CDs $3.99-11.99. Free flyer/catalog. Just write: Infernal Racket, Studio 133, PO Box 443, Owosso MI 48867-0443 (Overseas send IRC).

MOSES-(ex Days of Decision/Fearless Iranians) I lost your address at the show inLondon so if you're reading this get in touch. Or does anyone know his address? Paul, 66 Park Road, Shirebrook, Mansfield, Notts, NG20 8JR England. Also looking for some vinyl: Gears LP, Hynotics LP, Spores LP, Terminal Mind 7", and more—send for list. Thanks

"A DOG BISCUIT For Sick Puppies" The new 4-song 7" by the Notorious Bloody Mess and the Skabs is out now!! Only 300 pressed and heavy as fuck!! Order Now!! Send $3.50 ppd, To: Dan Jamrose, 244 W.99th #232, N.Y., N.Y., 10025.

PREMA "PEBBLE" DEBUT six song ep on CS $6.25/CD $8; War On Illusion #1 (Porcell's zine) $2; 108 "Songs of Separation" LP/CS #8; Krsna Grrrl fanzine $1.50; "What Goes Around Comes Around" shirt $10; Revival #4/ Grub #4 split zine $1. Or send a stamp for full list. Prices ppd. in US. Revival / P.O. Box 283/ Ballwin MO 63022-0283. M.O.s out to "John". Thanks.

JUST IN CASE MAILORDER is back for ~94!! With a 40 page catazine full of Ska/Oi/Punk/Hardcore for just a buck. Full of interviews, ads,pictures and plenty of other shit. send to: P.O. Box 944/ Canton,T 06019-0944, U.6.A...! Contributors, Distributers, Wholesalers, please get in touch.

TRADE ONLY: F. Conflict-Death Cetain 7", Fuel/Angry Son-Split 7" R.F.T.C.-Boy Chucker 7" (pic disc), Half Off-Shoot...7" (clear), Faith-Subject...12" (blue), Gray Matter-Bite...2x7", P.l.-Pajama Party (pic disc) LP, Amebix-Power Remains. LP+Monolith LP. Want: Toxic Reasons-Kill by Remote.LP + Within Walls.LP, Dag Nasty-Live LP English Dogs-any records, Metallica-Harvester...12" S. Unrest-Before The Fall.LP, B. Bones-Crucifix 7". Write before sending anything please: Jeremy, 3380 Springthorne Cresent, Richmond, BC, V7E 1Z7, Canada, Tel:(604)271-7161

MONEY PAID for Ska/Oi/Punk/Hardcore record collections. Top dollar offered for rare items. Send list of what you have and prlces to:$2.00. P.O. Box 944, Canton, CT 06019-0944/ U.S.A.

SOUND IDEA Distribution—Send 2 stamps or 4 IRCs for 12 page catalog. Send samples and working terms. Store opening in Tampa, fall 1994. Sound Idea / 3421 SE Micanopy Ter. / Stuart, FL 34997.

SERIOUS COLLECTORS of punk and wave 1975-85 Stoopid Records now open, 90 9th St., SF, CA 94103-1408. Send detailed wants or call 415-626-3867. For mail order foriegn customers bring trade from your country. Buy, sell, trade svn days.

BOOTLEGS OUT THE shithole in the Sound Idea catalog. Send 2 stamps or 4 IRCs for 12 page catalog. Bootleggers get it touch. Sound Idea / 3421 SE Micanopy Ter. / Stuart, FL 34997.

AUCTION: Middle of America comp LP (Big Black, Naked Raygun), Straight Ahead 12" ep, Crass-Reality Asylum / Shaved Women 7", Infest-2nd 7" ep, Cop Shoot Cop-Consumer Revolt (1st, with poster), Larm-Nothing is Hard 7" ep. Make BS, EWC. Tecumseh, MO 65760. USA.

T-SHIRTS, RECORDS, Videos, CDs and more! Send 2 stamps or 4 IRCs for 12 page catalog. Send samples and working terms for consideration. Sound Idea / 3421 SE Micanopy Ter. / Stuart, FL 34997.

VIDEOS FOR TRADE / sale have GG, Adicts, Agnostic Front, Dayglow, SNFU, L7, DI, Anti-Heroes, 7 Seconds, Meatmen, Melvins, GBH, Genitortures, Green Day, NOFX & more. Your list gets mine / SASE Joe Morgan, Goshen Mobile Estates #80, Torrington, WY 82240.

MAXIMUMROCKNROLL music classifieds

(EGO.)-the 2nd EP "es kommt von selbst." Go!-ish, but in an emo sort of way. Just got a bunch of copies in. $3 ppd US (2 for $5); $5 ppd World (2 for $9). Mike BS. EWC. Tecumseh, MO 65760. USA.

FAILURE FACE—Anyone who took photos, video or audio of Failure Face on tour, please contact Bob Suren / 3421 SE Micanopy Ter. / Stuart, FL 34997. Thanks to all who came out! New 7" out now on Ebullition. First 7" for trade. Write me!

REV. HORTON HEAT WANTED: Video/Audio live shows etc. Will trade/buy. Also need 1st 7" on Four Dots Records. Joey Intervallo 16 Cedar St. Yonkers, NY 10701

BANDS WANTED if you have a 7", LP, or CD, and you want the shit heard, SubZero offers radio distribution and radio promotion as well as tour support. We customize distribution and promotion to your needs. Get you shit heard! For more info. Call 919-757-0481. SubZero Promotions P.O. Box 2857, Greenville, NC 27836

SHIFT "PATHOS" DEBUT six song EP on CS $6.50 CD $8. Anti-Matter #4: Orange 9mm, Jawbox, Into-Another, Mike Judge, 56 Pages, $2.50. Colours of Corruption (From the ashes of Woodbox) $1. Splinter LP $6. Prices are ppd. in US only. John/ P.O.Box 283 Ballwin MO 63022-0283

RECORDS WANTED: 1st. Shudder to Think LP, Shudder to Think "it was arson" 7", 1st Crain LP, Fuel LP, Very Small World 2x LP comp., Pre-"distribua" Vindictives 7"s, anything by Thorns or One Last Wish. Please write if you can help! Thanks, Michael Ottinger, 501 Brettonwood De. Apt. 203, Knoxville, TN 37919

RANCID, GREEN DAY, JAWBREAKER, Operation Ivy, Downfall, Basic Radio, Screeching Weasel, Tilt, Crimpshrine, Fifteen, Gore Gore Girls, Wiggle, Queers, Vindictives, JChurch, Cringer, Mr. T Experience, Soup, Sweet Baby Jesus, NoFx, All, Descendents, Milstone, Dag Nasty, Fugazi, Seaweed, Samiam, Minor Threat, Isocracy, Clash, Filth, Superchunk, Wynonna Ryders, Jawbox, Snuff, Nirvana, and more (live, Demo, or Video) Send S.A.S.E (foreign $1) to Jason Duncan, 507 Windridge Circle, Inman, SC 29349 for list with over 500 titles.

HEARSAY RECORDS presents: H.R. #15 "Survival of the Fittest" Boston comp, 7" w/ Toe Tag, S.T.P., Intent to Injure & Champions, H.R. #14 "North By Northeast" SXE comp 7" w/Kurbjaw, Halfmast, Cornerstone & Emission, H.R. #13 "Split Atom" 7" with Vision of Disorder & Loyal to NE & H.R. #12 Boston is Burning" comp 7" w/ Daltonic Dive, Converge & Opposition $3.50 each ppd U.S. to: Hearsay, P.O. Box 382288, Cambridge, MA 02238.

RECORDS FOR SALE: Y.O.T. "Can't Close" Positive Force $35, Y.O.T. Rev. 17-Clear $20, Shelter "No Compromise" Blue $20, Quicksand-White $20, Headfirst-Purple $10, Verval Assault "Tiny Giants" Red $15, Against The Wall-Grey, Breakdown-yellow $15, Insight-Soul Force-Red $15 Victory-purple $15, Outspoken "Survival" limited $15, SSD "The Kids" bootleg $10, Write to Russ Cerny, 316 College St., Kent, Ohio 44240.

PINBALL! Punk as fuck Las Vegas band selling demo for $3 ppd. If you don't get one your missin' out cause we rock! Send cash to: Eddie, PSCI Box 2655, Nellis AFB, NV 89191. Travis you suck! Ha!

RECORDS FOR SALE: Generation of Hope-orange $20, Slapshot "Same Mistake" $10, Slipknot-red $10, Reason to Believe-blue $10, Swiz "Down" red $20, Hardstance-blue $10, Zero Tolerance "Bad Blood" yellow $10, Only the Strong-blue $15, Inpact Unit-green $10, C.O.S.-Foundation $20, Unit Pride $20, Write to Russ Cerny, 316 College St., Kent, Ohio 44240.

RECORDS FOR SALE: Turning Point-High Impact $15, L.P.'s for sale Gorilla Biscuits-blue $30, Judge "Bringing" purple $30, Shelter "perfection" Brown $15, Shirts for sale: U.C. "Straight and Alert" Wishingwell $25, N.F.A.A. O.C. SXE $20, Underdog-Tour 89 or 7" cover $20, Outburst $20, Beyond-disco $25, It's o.k. Not To Drink-P.P.P. $40, Write to Russ Cerny 316 College St., Kent, Ohio 44240.

WANTED: PLAINFIELD-Throw Pillow/The King 7" on blue vinyl w/ silkscreened cover (Smelly Records). Also Antiseen-Conquers the North 7" on red vinyl (TPOS Records). Will pay $. Marc/ 9007 Rubio Ave./North Hills, CA 91343.

BANDS NEEDED for compilation tape, unique, exotic, vaguely reminiscent. Send tape and band infor and I'll send completed copy whether I use you or not. This will hopefully not be the last. Available - "Letters to April" comp 1991, $4 ppd. brandtosaurus, c/o randall, 2852 Bishop Road, Rocky Mount, NC 27804.

FOR SALE OR trade Agnostic Front Victim in Pain LP gate fold $30. Beastie Boys Cooky Puss LP $15. Siege Drop Dead green EP $15. Violent Children Skate Straight EP $13. End The Warzone comp EP $18. 7 Seconds 3 Chord Politics red EP $15. Cleans the Bacteria comp blue LP $25. Infest Mankind EP $13. My Wants: Project X EP. SOA 81 Demo purple EP. Infest Not Over Yet EP. Confuse Humans Radioactive EP. Assuck EP's plus got more shit to trade or sale. Write to: Jose Ortega, 8922 Ciarinda, Pico Rivera CA 90660.

HARDCORE BANDS, send demo's to Brickyard Records, c/o Ope Sylvester 1701 W. Euclid Ave, Deland FL, 32720. Watch for Sift 7", and Dragbody 7" in months to come, write me for info.

THE DAMNED, "promo poster" for 1st 7". New Rose/Help. (original line-up). $10 ppd. tubed. Skrewdriver, poster. promo for "All Screwed Up" Lp. $10 ppd. tubed. Unnatural Axe, 7", Tonight We Fight/Three Cord Rock. $10 ppd. Cash or Money Orders only to D.G. P.O. box 46881 Mt. Clemens MI 48046, Inquiries SASE.

FLYTRAP'S 15-SONG cassette is available for $6. Get the debut release from Ocean City, Maryland's own bad boys of the underground. If you like hard, this is for you. Eye 95 Records, 7380 Broken Staff, Columbia, Maryland 21045.

TRADE/SALE: huge private collection of rare hardcore. GG, Misfits, Dead Kennedy's, Black Flag, Minor Threat. Many rare originals. Other stuff too - current hardcore LP's, CD's, old fanzines, serial killer trading cards, photo's from shows. Send for free list or 7"s. Extra stamps gets LP list, CD list and other stuff list. Send your trade/sale list too. Paul Holstein 6759 Transparent, Clarkston MI 48346.

ATOMIC MARTINI is looking for some eclectic music makers ISO review space. Send demos to Tommy LaGouda, POB 43371, Portland, OR 97242. Zine available now with zero music reviews / 8-track trader / double takes / short stores. All for $1.

WANTED: SLOPPY SECONDS "First Seven Inches" 7", Operation Ivy "Plea For Peace" 7" white vinyl, Dayglo Abortions "Out of the Womb" 12" w/ poster, 16 "Crystal" 7" (Pushead), Misfits "3 Hits From Hell" 7" w/ stamped sleeve, many more. Buying tons of old punk records, please send all sale lists. Have lots to trade to, write: Paul Holstein 6759 Transparent, Clarkston MI 48346.

PUSSY GALORE memorabilia/rare material desperately wanted. T-shirts, hats, pins, anything! Also, any albums besides Corpse Love, Dial M, Cum/Mouth, and 007. Will pay top dollar. Does anyone love P.G. like I do?? Drop a line. Sasha, 5611 Crestwood Pl., Madison WI 53705.

KURO "WHO THE Helpless" bootleg—7" of the legendary 8" (Japan '84), for sale: $5 postpaid everywhere! Only very few copies available!! So write now: Raf Vendeweyer, Laagstraat 10, 3930 Hamont, Belgium.

MUSIC RAFFLE—(true!)-N. America only-moving spring 1995 and need to get rid of excess vinyl & etc. Send $2, stamp & address before December 15, 1994. 1st place gets at least 40 records, places 2 through 10 also get records. Thanx. Open Records—PO Box 482, Paoli, PA 19301 USA. 610-647-1147.

ONLY FOR TRADE: Why are we here?: 7" sampler; Law and Order: 7" (1981); Negative Element: 7" (Version sound, 1983); Civil Defense: 12" (1983) and tons others... Want: Sluggo: 7" (1983); Lockjaw: "Shock..." 7"; Vile: 12"; The Worst: 7" + 12"; Disappointed Parents: 7" and tons more... Please, only fast, serious and honest guys from all over the world, needs also tons of European stuffs... All letters answered... Write to: Herve Caramis / 17 Rue des Capucines / 93250 Villemomble / France.

WANTED—I'm still looking for original music by—Crass, Conflict, Discharge, Flux of Pink Indians, Subhumans, Varukers, Oipolloi, Icons of Filth, Disrupters, Anthrax. Mainly I'm looking for HP NCs best punk band Pesst—H.P.P.C. If willing to sell write me, Eric / 3901 Banoak St. / High Point, NC 27265.

DISTORTION *MESSAGE* At the last pressing of Modern Likvidation EP 8-track 'Nitad,' the press company printed from wrong metal works. The discovery was made 1-2 months after receiving the goods therefore there's about 250 units floating around. Everyone who's got the wrong one can get a new one if you return it with an I.R.C.!! To: Distortion, Box 129, 401 22 Gothenburg, Sweden. P.S. This pressing actually contains Asocial first 6-track EP "Det Bittra Slutet" from '84. Maybe it's worth keeping.

MISFITS VIDEO! Northampton Community College, PA, Halloween 1982. 35 minutes, tripod, 2nd generation copy from untapped source. Beats those 10th gen tapes everyone has. Send $15 cash (hidden) or 3 blank T-120 High Grade TDK/Maxell tapes to: Dave, PO Box 1433, Allentown, PA 18105. No ripoffs!

SET SALE SINGLES $7: Godflesh "Slateman (red)", Dave Goodman ''Justifiable", Hammerhead "Load King (gray)", Helmet "Unsung (yellow), Hole "Dicknail (green)", Idols "You", Johnny Teen "Dig It", "Dear Santa", Love Battery ~Foot (green)", Lunachicks "Cookie Monster", Mayhem "Gentle Murder", "Pulling Puppet...", Choice "Sadist Dream", Sex Pistols "Anarchy (French press)", Snipers "3-Piece Suite", Undead "It's Corruption". Larry Rasmussen, 809 Gates Ave. #1, Norfolk, VA 23517, (804) 622-5301

MAXIMUMROCKNROLL music classifieds

RAGE AGAINST THE MACHINE's first release available now! It's their very first release before they got signed onto a major label. It has 12 songs including 5 that didn't make it onto their major label debut. Send $5 ppd. to Inferno, 400 Hobron Ln. #1409, Honolulu, HI 96815. All profits will be donated to the Leonard Peltier Defense Committee.

VIDEO TRADERS: looking for any Superchunk '94, beastie boys '94, Deee-Lite, J-Church, the orb, Joey Baron, Bob Mould, the kids of widney hall, and Kevin Seconds. Have a few Tit Wrench ((viva la bob)) and other shitly shot San Diego masters. bolger. room 528A mary ward hall. 800 font blvd. SF CA 94132. that's all...

TRADE OR BEST OFFER: Big Black "Racer-X" orig., Big Black "Il Duce" 7" orig., Kilslug LP, Skullflower "Slaves" 7", No Trend "Too Many Humans" LP, Monster Magnet "Murder" 7", Butthole Surfers "Another Man's Sac" LP (clear vinyl), Killed By Death #13 LP, Electric Chairs "Fuck Off" 7", Whitehouse "Cream" dble. LP, Set Sale: Big Black "Headache" autopsy photo sleeve, colored vinyl, w/bonus 7", booklet & poster. $85.00. Bids/lists to : Jack Hemsley, 1231 Nan Street, Manasquan, NJ 08736.

TRADE/BEST OFFER: 7"ers—Iron Cross "Hated", Eater "Outside view", Crass "Reality Asylum", Zounds "true love", Carcass "live at St Georges", Tad "Jinx"(Yellow), Fudgetunnel "Sex Manmouth", Sadistic Exploits "Freedom", PIL "Death Disco", Stooges "Jesus loves", Clock DVA "Hacker", Naked Raygun "Vanilla Blue", Relapse (progression), PHC "Vigilante" (gray), 7 Seconds "Skinds" (orig.), Action Swingers "Kicked" (blue), Boss Hog "Action Box" (color) 2x7", Melvins 5" Flipper tribute (clear), JFA "Blatant Localism", Dwarves 5" (oranges) + much more! Glenn, 106 4th Ave Apt 3, Bradley Beach, NJ 07720

TRADE/BEST OFFER: LP's /12"—Crass "Stations of the Crass" (2xLP), DRI "Dirty Rotten LP", Whitehouse "Cream of", "Chainsaw Massacre", & "Thank your lucky stars LP", V/A "Let Them Eat Jellybeans", "Red Spot", "Cottage Cheese...Lips of Death", "Middle of America", "Sub Pop Rock City" (gatefold), "NYC HC, The way it is" (Revelation), No Trend "Too many Humans", Germs GI (orig. w/insert), Savage Republic "Tragic Figures" w/book, Heartbreaks "Max's" (orig), Suicide (RedStar), Feederz "Teachers", Honeymoon Killers "Let it Breed", Effigies "Were da machine", Sex Gang Children "Beasts" & live LP, F.U.S. Kill for Christ & more—Glenn, 106 4th Ave, Apt 3, Bradley Beach, NJ 07720

INDEPENDENT RECORDS wanted for cooperative distribution network. Join our mail order catalog. Send sample copy and lyric sheet or short statement about the band. Distribute/ be distributed. Send self- addressed stamped envelope for more detailed information to Wabbit Wecords, POBox 3735, Wallington, NJ 07057- 3735

MOHINDER 7" (Gravity) $3, Huggy Bear "Long Distance Lovers" EP $3, Avail live 10" $6. Cash, money order, checks to Melissa Donnelly. For a complete catalog send large SASE to: Vomitorium, POBox 457, RB, CA 90277

BANDS, LABELS, Editors, etc. send samples & info on wholesale price for possible distribution. Others send SASE for a catalog. We have Huggy Bear, Julia, Mohinder, Universal Order Of Armageddon, etc. Vomitorium, POBox 557, RB, CA 90277

THE CURBS- "SLACKER" 7" EP. Fast, melodic, pop-punk hardcore. $3. Also have a small list of records I distribute. Labels/ distros- I'd like to trade/ consign with you! Write. Aaron, Braindart Records, PObox 202, New Almaden, CA 95042

VIDEO WANTED on following bands: Shocking Blue, Wipers, Blue Cheer, Free, Aereosmith (pre '78), Buck Pets (pre '90), Dead Moon, Fall Outs, Little Feat (pre '80), Green River, Hound Dog Taylor, Mule, Lime Spiders, Scientists (Australia), Pagans, Paw, Princess Tex, Vibrolux, Suicide Commandos, X, footage from Raul's and Club Foot (Austin "78- '83) and Lousiana Punk ('78- '83). Axis Records, Box 33033, Austin TX 78764- 0033. (512) 445- 6423. Calls preferred!

MOSS HAVE JUST RELEASED their debut album. It's 3 songs, 7" and on moss green vinyl. Moss also have album covers T- shirts. T-shirts ($7), 7" $3. Write to Moss, POBox 3295, Eugene OR 97403. Groovy- Peach- Fuzz- Mossy- Rock- Hippie- Punk!

RECORDS FOR SALE/ TRADE- Big Boys, Dicks, Hates, Huns, Los Reactors, NCM, Party Owls, Really Red, etc...My wants: Texas vinyl '78- '83, gig flyers/ Posters and uncirculated Punk video '77- '83. Axis Records, Box 33033 Austin, TX 78764- 0033. (512) 445- 6423. Calls preferred!

ATTENTION! Did anyone happen to tape (VHS) M.I.T.B/ Assuck/ Crossed Out/ No Comment/ C. C. show at Gilman Street around Aug. of '93? If so waste no time in responding, have a few things to trade or will purchase. Also looking for any other video of above bands. Respond Now! Anthony Walent, 28 Country Club Lane, Merrimack, NH 03054. People from around here write me or elsewhere

DEAD SILENCE/ TIT WRENCH together at last! Brand spankin' new 4- song EP our right now, yours for only $3 plus. Send a stamp for a catalog o' stuff to POBox 7206, Boulder, CO 80306

TWO BANDS, TWO SOUNDS, too loud! "Two Dogs" is the new split 7" from Dead Silence and Tit Wrench! A stamp gets a catalog of this and other releases, write to POBox 7206, Boulder, CO 80306

ENGLISH DOGS WANTED "Mad Punx " 12", 1993/ '94 video wanted. Also wanted: Rudimentary Peni live shows (video or vinyl) especially the reunion show(s). Sale: Big Chief 7", Beastie Boys, Biohazard, Butthole Surfers, Primers, Soundgarden, Ween, Tool, lotsa others. Send stamp for big old list. EPM 2201 North High St, Box E, Columbus, OH 43201

THE SOCIETY OF NUCLEAR YOUTH is a distributor of small press (meaning free or relatively cheap) zines and comics (maybe music). Zinemakers get in touch or send stuff to Kerry, 2108 Henley St, Glenview, IL 60025. Gracias

DWARVES "She's Dead" 7" $12, Fear "Fuck Christmas" 7" $15, Minor Threat "Live AT Buff Hall" 7" $7, Poison Idea "get Away" 7" pic disc $10, Urge Overkill "Bachlords" 7" (yellow) $12. Social Distortion "Bad Luck" (acoustic) 7" $7, Nirvana/ Fluid Sub Pop 7" $12 and more. Write T. Bishop, 2220 Walnut St, Apt 402, Philadelphia, PA 19103

RARE BRITISH PUNK / Oi! / HC. Set saile 1800+ items, Abrasive Wheels-Zounds. Want-list service. Please send IRC for catalogue: Elista, 157 Common Rise, Hitchin, Herts., SG4 0HS, England. Tel / Fax: (0462) 433089.

VIDEOS! TOP QUALITY! 7- Year Bitch, Babes, Bikini Kill, Bloodsister, Brood, Bratmobile, Cycle Sluts, Diamanda Galas, Free Kitten Friggs, Frightwig, Girlschool, Hole, Huggy Bear, Karen Black, Lisa Suckdog, L7, Lunachicks, Lush, Lidya Lunch, Muffs, Nina Hagen, Nymphs, Pandoras, Patty Smith, Runaways, Shonen Knife, Siouxie, Slits, Supersnazz, Thrust, Tiger trap, Velocity Girl, Woodpussy and more. List $1. De Mattia, 8 Haddon Rd, Hewitt, NJ 07421, (201) 853-4420

LIVE/DEMO audio traders: let's trade! Unwound, Avail, Heroin, N.O.U., Mukilteo Fairies, Dicks, Sinead, Unsane, PJ Harvey, Hoover and tons more (700+). Looking for traders with ever expanding lists. If you tape shows, that's a plus. No record lists please. Mike, 804 'Y' Street, Lincoln, NE 68508, USA.

SHUDDER TO THINK Wanted: Arson 7", medussa 7", and 1st LP (Sammich). Also, simple machines comp. w/ Geek, Superchunk, and Seaweed and early Superchunk 7"s. Cash Paid or possible trade. Chris, 804 'Y' Str., Lincoln, NE 68508.

VIDEOS! TOP QUALITY! Alice Donut, Antiseen, Assuck, Biohazard, Buzzoven, GG Allin, Green Day, Helmet, Jesus Lizard, Lagwagon, Meatmen, Melvins, Misfits, Mummies, NOFX, NBT, Nirvana, Paw, Pennywise, Queers, Ramones, Replacements, RFTC, Rollins, Rorshack, Screeching Weasel, Sebadoh, Shelter, Sheer Terror, Social Distortion, Ween, + more! list $1. DeMattia, 8 Haddon Road, Hewitt, NJ 07421. (201)853-4420.

VIDEOS! TOP QUALITY! 7 Seconds, Agnostic Front, All, Bad Religion, Born Against, Breakdown, COC, Circle Jerks, Coffin Break, Dag Nasty, Descendants, Down By Law, Gorilla Biscuits, Instead, Jawbreaker, Judge, Leeway, Madball, Minor Threat, Murphys Law, OpIvy, NFAA, Ratos, RIP, Slapshot, Superchunk, Uniform Choice, Warzone, Youth Brigade, YOT + more! list $1. DeMattia, 8 Haddon Road, Hewitt, NJ 07421. (201)853-4420.

SURE I'LL CARRY YOUR stuff! Send samples and working terms to Sound Idea Distribution / 3421 SE Micanopy Ter. / Stuart, FL 34997.

LOOKING FOR STUFF by: the Butchers, God's Guts, Slime Fisher. Also Leatherface "I Want..." 7", Snuff covers comp 7". Dirk Y., 3942 Paige St., LA, CA 90031 USA! Hey! Make a tape of what yr into, I'll make you one.

WANT DESPERATELY the MTX "Everyone's Entitiled to their Own Opinion" LP and "Love American Style" 7". Cringer "Karin" 7" to buy or taped. D. Bartholomew, Campus 0579, 5130 E. Palmetto St., Florence SC 29506.

VOX SEEKING: Any NYC musician that's starting out w/wo lyrix but, R serious enough about getting it together + play out. 21 yr old Asian female, just so sick of singing in the shower alone. I need help! Love the Misfits, Goth/New Wave/Political. Call chris at (212)689-1900 x835. Please leave name and # at Front Desk. All calls returned!

MEGA-RARE PUNK & hardcore set sale. Early punk rock original 7"s and LP's: Anti Sect, D.O.A., DYS, F.U.'s, La Peste, Minor Threat, Rude Kids, S.O.A., Social Unrest, SSD, etc...etc. Send SASE (long envelope) for list to: Mike B., 159 Emerald St., Malden, MA 02148.

MAXIMUMROCKNROLL music classifieds

SELLING COLLECTION! Big Boys-Where's my Towel LP, Gears LP, Naked Raygun-Flammable Solids 7", all old Sub Pop stuff (1st Nirvana and Mudhoney 7"), Misfits 7"s, a thousand rare old 77-80 American and English punk 7"s, some rare OI stuff, long list—send stamp to eMpTy, PO Box 12034, Seattle, WA 98102.

GODLESS-"Trapped" 1o song '94 demo out now! Portland-style peace punk that refuses to die. LP out soon on Broken Rekids! Write for free stickers! Tapes are $3 ppd USA / $4 ppd world (surface) $5 ppd (airmail). Godless c/o 3206 S.E. Rex St., Portland, OR 97202.

WANTED: UK Heavy Metal 7" singles on Neat Records by Jaguar, Tysondog, Aragorn and Blitzkrieg. Will trade 7"s by Deprived 1st on clear, C.O.S.-2nd on Foundation (OG), Intensity, Poison Idea- "...Vienna" #65/500 signed and Against The Wall on gray. Ben, 642 S. Evergreen Ave., LA, CA 90023, USA.

LYRICS FOR TRADE! I hve lyrics from: Ramones "Rocket to Russia" & "Road to Ruin," TSOL "Change Today," Black Flag "Loose Nut," Flower Leperds "Dirges In The Dark," Youth Brigade "Sound & Fury," SNFU "If You Swear...," Lunachicks "Babysitters on Acid" & more! I want lyrics from Misfits "Walk Among Us," any Samhain, any Deadboys, Descendents "Milo Goes to College" & "Enjoy," Vandals "When in Rome...," Ramones "Ramones" & "Leave Home." May also trade for other asskickin' items! Write to: Oxnardez-Mississippiti, 5326 Alessandro Ave., Temple City, CA 91780. PS—CFW from Sacramentos get in touch!

NEED: J Church half and half and Vindictives 2x10". Do you live in Boston and want to start a pop punk band? Well, I'll sing. Call Noah 783-9389, PO Box 408, Boston, MA 02102.

AIRPLAY MATERIAL needed for for NJ/NY metro area punk/HC/noise freeform radio show. All submissions to: Diane's Kamikaze Fun Machine c/o WFMU 91.1, 580 Springdale Ave., East Orange, NJ 07017. Faves lately include: Kepone, Slug, NOFX, God & Texas, Men's Recovery Project, Zeke, Gaunt, Helios Creed, Small, 23, Meathook Seed. Send gig listings/flyers for show announcements too!

GG ALLIN - Bleedin' Stinkin' & Drinkin' The video. Professionally shot, packaged, and edited. 60 minutes, VHS, NTSC. $25 ppd. Unrealeased footage! Vinyl Retentive Productions, PO Box 218174, Columbus, OH 43221. Send age statement.

WANTED REEEEAL BAD: Live audio or video tapes (playable on US systems) or Feedtime, Bloodloss and King Snake Roost. Also looking for King Snake Roost "Top End Killer" 7"; King Snake Roost/Bloodloos split 7" and other Aberrant Records releases. Buy or trade. Sammy, 1130 W. Russell, San Antonio, TX 78201, USA.

FREE! Get free music and vidoes. How, all you have to do is send a list of what you have and I'll send you my list and wants from your collection. You dub them and send it back with your wants and I'll do the same amount. I have mostly Oi, ska, old punk. CBB, 3441 West 76 St., Chicago, IL 60652.

VIDEOS: for sale/trade. Have over 300 shows. I sell 120 minutes for $12. Looking for GG Allin (1993), Cannibal Corpst, Lisa Suckdog, Los Crudos, etc. Send lists or 2 stamps to: Schmegma Videos, 3346 Cedarhill, San Angelo, TX 76904.

GUITARIST NEEDED, morf, 20-30 who digs hyper, energetic bands (Ramones, Black Flag, Kiss Warrior Soul) and a desire to get on stage and go totally apeshit for punk/metal band! First demo is total hardcore. 9 songs running time 9 min. Short and to the point. Ready to gig. Chris (301)843-1464 MD/DC/VA area.

MORE BRUTAL than O.J. in rage! New recording project arrogant bitch. First demo "White Trash Weekend" features 9 fast paced, hardcore/punk songs. Cost $4 cash, check, MO made to Chris Hicks. Order includes lyric sheet and you will be placed on AB mailing list. Write to: Arrogant Bitch, 5411 Lucy Dr., Waldorf, MD 20601.

SET SALE SINGLES $10: Cockney Rejects "Flares...", Ejected "Noise For...", "Have You Got 10p?", Flipper "Get Away (green)", Killjoys "Johnny Won't...", Mono Men "Burning Bush", Mono Men IIJezebel (purple), 100 Flowers "Presence of Mind", Pandoras "Moxie ep (2nd)", Ramones "Do You Wanna Dance?", Red Alert "City Invasion", Subhumans ~Peroxide~ Evolution", "Rats", "Wessex '82" Call to reserve 5pm-10pm EST. Larry Rasmussen, 809 Gates Ave. #1, Norfolk, VA 23517, (804) 622-5301

WANTED- 1st Screeching Weasel LP, Their Ramones LP, on copied tape, please. Also looking for Op Ivy's Plea For Peace 7" and other Op Ivy raritites. Also looking for the best prank phone calls on tape. Will pay money for, just write. Mike DaRonco, Oliver College, Oliver MI 49076

LOOKING FOR reliable Nirvana video traders. Your list gets mine. Also looking for 11/7/93 Williamsburg Va. show. David 1346 Wakefield Dr., Virginia Beach, Va. 23455.

LIST #117 is out with rare and not so rare punk/indie stuff. We have more 7"s in this list, color vinyl, imports, some rare, one-of-a kind, plus some indie CD releases for low prices (under $9). Indie/punk/hardcore/alternative titles. Send a stamp (USA) or IRC (foreign welcome) to: Andorra Records / Dept. A / PO Box 3021 / Montebello, CA 90640 USA.

LOOKING FOR Chris and Cosey - Pagan Tango, anything by In The Nursery and Alien Sex Fiend, or anything by Projekt bands (Love Spiral Downwards etc.) Will send you huge list is you copy any of these things. Simple Records PO Box 157, West Sayville, NY 11796.

SET SALE: 101ers "Keys To Your Heart" rare pre-Clash ($40); Misfits "Evilive" fan club #481 ($120); "Walk" LP red cover ($80), "Wolfsblood" German LP ($80); "Evilive" German LP ($60); Samhain "Unholy" tan cover ($60); Lunachicks "Babysitters ($15). Prices flexible. Trades welcome. Jason L., PO Box 875, Portsmouth RI 02871-0875.

C'MON BREATHE!!! Giant Isaac "No Show". Ten frustrated and angrily active songs from this chopping Chicogoland trio. High quality cassette only $4 ppd. Also available: Red Pop "Experiment: Blue Ridge Simpleton". 21 songs of punk, noise experiments, and more. $5 ppd. Write/send to : c.p.r., 6N655 Crestwood Dr., St. Charles, IL 60175.

VERY FUCKIN' IMPORTANT!! If you taped Zeke on their '94 tour write to me I want audio & video. Will trade (I've taped 'em 4 times in Seattle) or buy ($5 per audio & $15.00 a video). Also need tape traders. I need NOTA "Toy Soldiers" 7" & Toxic Reasons "Ghost Town" & "War Hero" 7"ers at reasonable prices. Send stuff now to Kevin, 303 SW Blvd., Aberdeen, WA 98520.

SOCIAL DISTORTION- wanted any rare, promo, live or import shit, also "Mommy's Little Moster" and "1945". Also looking for rare "Bad Religion", "Ramones", "Screeching Weasel", "Pegboy", send me you lists with prices. I can only buy because I don't have any cool shit to trade. My address is: Paul Palka, 4911 W. Wolfram St., Chicago, IL 60641.

AGNOSTIC FRONT-United Blood 7" (original), Fartz-Because This... 7", Necros-1st 7" (original), DRI-Dirty Rotten 7", Abused-Loud & Clear 7" (original), C.I.A.-God Guts & Guns 7", Negative Approach-1st, Youth Of Today-Crucial Times 7", Deep Wound 7", Angry Samoans-Inside My Brain (original), Fuck Up's-FU82 7", & Urban Waste 7". Please send lists, prices, and responses to: Matt O'Brien, 1574 N. Valley Rd., Pottstown, PA 19484.

VIDEOS! TOP QUALITY! Babyland, Boredoms, Cop Shoot Cop, Current 93, Death In June, Dead Can Dance, Dieform, Neubauten, Godflesh, Gong, Gun Club, Hawkwind, Jon Spencer, KMFDM, Klinik, Ministry, NIN, Nick Cave, Pain Teens, Pere Ubu, Pigface, Psychic TV, Residents, Sun Ra, Skinny Puppy, Steel Pole Bath Tub, Swans, Test Dept, Whitehouse, Wiseblood, Velvet Underground, Zorn and more! List $1 De Mattia, 8 Haddon Rd, Hewitt, NJ 07421, (210) 853- 4420

M.A.D. / INSANE / inhuman punk out of NJ who needs Econochrist shirts/videos anything. My new # is (609) 489-0219 ad any nuts / maniacs / crazies / loonies / weirdows write me! Remember, write to: Steve, 10 Sudley Green Ct., Cherry Hill, NJ 08003. Punks not dead!!!

FELLOW FLOUNDERS, I am seeking all things related to Flipper (videos, interviews, paraphanalia, etc...) Also seeking bassist and drummer to start punk rock band, and correspondense with all. Son Svb, 1038 Virginia Ave., New York, NY 10472.

SET SALE SINGLES $7: Clash "White Riot", "Clash City Rockers", "Remote Control", "English Civil War", Conflict "Battle Continues", Court Martial "Gotta Get Out", Crass "You're Already Dead", Dead Boys "Tell Me (promo no ps)", Dead Mans Shadow "Toleration Street", Dead Wretched "Convicted", Dirt "Object...", Eater "Live ep", Expelled "Government Policy", "No Life...", Generation X "Friday's Angels (marble wax); Larry Rasmussen, 809 Gates Ave. #1, Norfolk, VA 23517, (804) 622-5301

FOR SALE to highest bidder! Melvins "Night Goat" 7" / Hole "Dicknail" 7" / Nirvana "Sliver" 7" / Minor Threat "Salad Days" 7" / Social Distortion-tour promo 7" w/Cold Feelings and Bad Luck (live acoustic) / Jesus Lizard "Wheelchair Epidemic" 7". Send all bids to Josh at 733 Longmeadow Ln. Apt. #1, Findlay, OH 45840, USA.

SCARY MONSTERS 2440 W. Winnemac, Chicago IL 60625 (312)506-2328 somewhere between Face to Face and Superchunk. Write for free stickers and information. 5 song cassette from Fruit Droid Records. Available for $3. 7" available soon. Call or write us. Thanks.

G.I. PRODUCTIONS mail order "the girl" 7" vinyl from The Kindred $2ppd "the new breed vol.1" compilation tape featuring 10 tracks by 5 of San Jose's best bands $3ppd. checks to Brian McGuiness, c/o G.I. Productions 1565 Park Ridge Dr., San Jose, CA 95118 bands send demos for future comps, I will write back!

MAXIMUMROCKNROLL classifieds

WORKING-CLASS punks and skins! Workers Solidarity Alliance is a network of class struggle anarchists fighting against racism, sexism, homophobis and the biggest enemy, Capitalism! For information, write: WSA 339 Lafayette St., Rm. 202 NYC 10012. Revolution back to its roots-working class anarchism!

MY FAVORITE THINGS: Experimental guitarists, underground film/video, alternative literature, mail art, your personal original band names list gets mine. If you have free contributions or information on any of these, please send to: Bobby Bobbubba, 6015 Viking Dr., Houston, TX 77092

IT'S WILD, IT'S WEIRD, It's Products Of The Pure 99 T-shirts geared to yank the smile on yer face. Send stamp fer catalog to Psychotick, PO Box 18205, Seattle, WA 98118-0205. Thanks to all u-MRR readers whom responded.

PIERCING JEWELRY - High quality medical grade stainless steel jewelry by mail at unbeatable prices. Send S.A.S.E. for catalog to: Lion's Mark Industries, P.O. Box 1753, Iowa City, IA 52240

PUNK POETRY- ranting, raving, ironic and evilly humorous from Edward Dawson. Get "Pasadamnation" for $3.00 PPD. 52 pages softbound. Fuck corporate publishing, this is DIY. Make check or moneyorder payable to Edward Dawson, 7701 Grove Street., Tujunga, CA 91042.

PUNK IN PUBLIC OFFICE! Not yet. I need your help. Bulk of Campaign expenses go to mailers. Please send as many U.S. $0.29 stamps as you can afford. John Donoso, 546 S. Broad St. Elizabeth, N.J. 07202 Tel.#(908) 820-8615

MY CAMPAIGN REFUSES to take money from PAC's, corporations, or power brokers. I'm running a grass roots campaign and I need your help. Please send no more than $20. Cash not rejected, but checks or money orders preferred. (campaign laws are tough). Make checks out to: Commission to elect J. Donoso Councilman 2nd Ward. Send to: John Donoso, 546 S. Broad St. Elizabeth, N.J. 07202 Tel.#(908) 820-8615

GET GOVERNMENT OFF YOUR backs! Put someone with your views in office. Need funds for my campaign. Send $1-$20. Make checks out to: Commission to elect J. Donoso Councilman 2nd Ward. Send to: John Donoso, 546 S. Broad St. Elizabeth, N.J. 07202 Tel.#(908) 820-8615

WOMEN'S UNDERGROUND MUSIC Directory for NYC. Resource guide / zine geared toward women, but also good for any DIY musicians who want to play in the city. Available for $3.00 plus 2 stamps from: Huddleston, 56 Sterling Place #3, Brooklyn, NY 11217.

REACH #1. Interviews with Strain and Face To Face. Opinions and thoughts as well as a Bruce Lee centerfold. $1.50 ppd. Reach, 1637 Evergreen Hill SW, Calgary, AB, T2Y 3A9.

CORRESPONDENCE? 18 years old into the music, lyrics, ideas of bands such as Econochrist, Born Against, Iconoclast, Crudos, Mohinder, Antischism. Love zines, travelling books, good films. "Refrains" but hinks SxE is silly and narrow. Any intelligent interaction or inspiration greatly appreciated. Blair Taylor, 2433 Veldee Ave, Bremerton, WA 98312. Also want cheap Born Against, Econochrist videos!

FAMOUS HARDCORE Of Punkland "zines". #3 Psycho #4 Negative Approach $1 each ppd. #5 Sons Of Ishmael #6 Impulse Manslaughter, #7 Agnostic Front, #8 Econochrist $2 each ppd. All six for $5 ppd. (outside US/Canada add $2 airmail). Craig Hill, POB 987, San Carlos, CA 94070, USA. Cash only US dollars.

TENTH ANNIVERSARY ISSUE deadline is March 15th 1995. Famous Hardcore Of Punkland, Craig Hill, POB 987, San Carlos, CA 94070. The best goddamn fanzine in the world quite modestly. Merry Christmas.

ME? NOSY? Anyway, please send along a few heartfelt, life-breathing pages from your secret journal. My fey funzine is Nite Soil, and it eats hippie and dies punk. Thanks! Akita: 221 E. Market St. #105, Iowa City, IA 52245.

GIRLS & GUYS send us a picture or pictures of yourself partial or completely naked and we will send you the new Beer City records and skateboard catalog. Or if you're shy just send $1 to Beer City, PO Box 494, Milwaukee, WI 53122-0494!

GARAGE SALE! Anybody in NE, CA or Reno area who's not an asshole (racist, sexist, homophobic, etc.) I want to hear from someone! I'm a loner in Quincy! Crass, Conflict, Naked Aggression, Citizen Fish are some favorites, along w/ some pop punk. Vegan and enjoy cooking, some come over some time! Please write! Bob, POB 3106 Quincy, CA 95971

X STRAIGHT EDGE X Any sXer's please write me. Guys and girls from everywhere (especailly from NC, SC to maybe someday meet). I like Gorilla Biscuits, Earth Crisis, Chokehold, Release, Shelter, and lots more. Guaranteed response to anyone who writes. PO Box 1585, Wilmington, NC 28402.

A RIOT OF EMOTIONS #4 out now. Art, poetry, music/zine reviews. 40 pages. 80p ppd. UK, $2 Europe, $3 USA. UK/US cash only. Trades okay. Andy C., PO Box HK31, Leeds, LS11 9XN. England.

YOU CAN'T SMASH the state with a spoon in your mouth! Get with it, get B.A.S.S.! The New Bay Area spoonless society newsletter is out (#4) send 50¢ to: PO Box 40431, Berkeley, CA 94704.

NEW YORK AREA: We are 2 girls from Denmark planning to visit NY for 2 weeks in October. We don't need "babysitters" or to be taken on long guided sightseeing tours, only a place for us to sleep, that'll do (No costs to you), and if you ever go to Copenhagen, you'll know where to stay as well. Write: Lene Olsen, Vestergardsvej 24 B, St. TV, 2400 Copenhagen NV, Denmark

WANTED: THEE HEADHUNTERS (R.I.P) I am looking for Headhunters flyers, stickers, T-shirts (XL), video or any live audio recordings. Write me with your prices. Jamie, 10328 Mapledale St, Bellflower, CA 90706. I will buy all Headhunters items. Thanks!

I WOULD LIKE TO START distributing records and zines. So if zines could me prices and one zine to review, and if labels could send me a list of their prices, I can get back to you as soon as possible. I can get back to you as soon as possible. Downfall c/o Joe Roe, 2411 Crystal Ln, Arlington Heights, IL 60004

17 YR. OLD MALE straight-edge pacifist zen punk guitarist/vocalist into Old School D.C. seeks a life of music with others interested in raw, live, justified punk. Please write: Mark 41958 Pocatello Ct. Canton MI 48187

I'M MOVING TO FLORIDA in November, Palm Harbor clearwater area, I'm going to need people to hang out with. So if your fun, and not a 35 year old dirty guy booking for a thrill, write me I'm 16, straight edge and don't want to sit around the house. Jill, 4888 Big Tree Rd, Hamburg NY 14075

I LOVE MAIL! Let's talk about the important things in life: girls (or boys), TV, skateboarding, food, music. I like Green Day, Pinhead Gunpowder, Rancid, Fifteen, Wynona Ryders, game Face, FYP, Sicko, Hip Hop and lots more. Also Slug zine available. Write to: Brandon, 55 Red Jacket Pky.Upper, Buffalo, NY 14220

MANIC PANIC HAIR COLOR! 32 outrageous colors! Reds, Yellows, greens, blues, purples and more! Semi permanent/ not tested on animals. Send SASE for color chart and order form. Wholesale inquires welcomed. Tish & Snooky's Manic Panic Hair Color, 321 East 9th St, New York, NY 10003. Ph: (212) 254-5517

HEY! I PLACED AN AD in here a few months ago that started out "bored as fuck..."Well, I moved, lost all of the addresses of the people who wrote to me and the postal system is fucked! So if you wrote before, please write again! I'm especially desperate to get in touch with Damon- the boy with the Crass videos!! Please write. If anyone has any Crass videos and/ or a copy of the movie Suburbia, please write immediately! Jennifer W, 208 E. Parkway, Lake Charles, LA 70605

NUDE HOUSECLEANING! I'll pay female to come to Jersey City, New Jersey and clean my place. No sex! No windows! Clean while you jam HC/ Punk on my stereo! Interested? Or if you know any nude cleaners? Call (212) 340- 1183

WILLIAM S. BURROUGHS fans: Mind Suck #2 now available, rare WSB interviews, does not repeat #1. 100 pages, 25 articles. $5 ppd (and worth it) Jim Hildreth, 958 Hayes, San Francisco, CA 94117-2515.

I DON'T SEE how anyone can describe themselves in 60 words or less, so I'm not going to. If you want to write go ahead. I also set up shows in the area/supply place for bands to crash. Candace / PO Box 1926 / Lancaster PA 17608.

SEND ME ANYTHING! I live for mail! 21 y/o old school, gothic, industrial guy just wants some letters. Into: Circle Jerks, DK, tattoos, Niphilim, pizza, TKK, S.P., clubs and all things dark, sinister and sexy. Send letters, photos, threats, etc. ASAP! Will answer all. Open minded intelligent people only, please! Greg, 12101 N Dale Mabry #1210, Tampa, FL 33618.

PURPLE HAIRED 15-YEAR OLD girl stuck in boring mainstream city wants penpals from anywhere. Into zines, playing guitar, and music, especially Nirvana, Hole, Bikini Kill, OpIvy, Slant 6, L7, Superchunk, etc. Everybody write to me. All letters answered. Allie, 2028 Freedom Ln., Falls Church, VA 22043-1808

BANNED!!!!! Goat Shitzine is back! All new interviews with Eyehategod, Hammerhead, Excarnatus, Craziest Man in the World, talk with an embalmer, lots of PiX of mutilated bodies, sick videos reviewed, I Was a Teenase Satanist, and that's not even half. Must send 18+ statement. Almost 50 Pases of death for $3.00 PpdJ cash! Goat P.O. Box 4284 La Mesa, CA 91944

MAXIMUMROCKNROLL classifieds

I'M A BORED 18-YEAR OLD PUNK girl and I'm into all kinds of stuff. I also do a zine called Bean Mag. Can't stand the closed mindlessness of this city! Anarchy rules. Favorite bands: The Boredoms, L7, Offspring, Sonic Youth, Nirvana, Jawbox. Write Me! No Convicts please. Carla Bean, 135 County St. New Bedford, MA. 02744

FREAKY FRIENDS club/punk network! Send stamp or change for membership, stickers, and newsletter. Include name, age, address, photo if possible. Also tell us about yourself. More goodies to follow. Punx, SxE, Rudies, etc. of all backgrounds welcome. No sexist/racist morons. Freaky Friends to conquer the world: Freaky Friends P.O. Box 252161 West Bloomfield, MI 48325

JUST GOT INTO San Francisco & I'm broke. Selling "74 Plymouth Duster. Looks like shit. Runs well. $200 dollars buys it. Leave name & phone number at front desk of Winton Hotel & I'll get back to you. Leave message for Nick, room 210. Thanx.

STAR WARS! Yoda was a veganT-Shirts, StarWars and planet of Apes patches. Shirts $6.50 ppd, patches $.50 each, want to distro? Write for whole sale!Specify Lg or XLG. Bill Sprague 839 Lovell, Kalamazoo, MI, 49008 . Fastdelivery too!

PLEASE HELP! Looking for any Super 8 video films. Sound or no sound, B&W or color. Will pay $ or trade for records. Let me know what you have or can get please! Send phone # and list to Bill. 839 Lovell, Kalamazoo, MI 49008. Thanks.

SLINKSTER JAMMIN 15 year old gurl into poetry, music, and performance art seeks correspondance with any superspiffy guy or gurl with similar or different. Everything answered. Catherine, 3920 Valley Ridge Drive, Fairfax, VA 22033.

FUCK YOU BUY my zine. Sick of it All number 2 is out. 28 pages, reviews, interviews etc. etc. punks not dead. Send $1 to Brad, 37 Bobby's Court, Ridgefield CT. 06877. P.S. nuber 1 is 2 stamps. Write for advertising.

WANT TO MAKE zine. Send essays, comments, opinions, poems, stories, art, photos on boredom, love adventures, or whatever. Also please send records, tapes, and patches. Everyone has something to say. I'm bored and so are you. Send to: Plunder, 18186 Aztec Ct., Fountain Valley, CA 92708.

BIZARRE DOMINATION the Extreme Zine-Looking for the way out. Punk (U.K.-big hair) Ska, Death,Crust-Subject and pictures on sex, pain and beliefs. Also, I will buy LP&CD collections. Pen friends-Euro, male esp. females for shows etc.. Wil, 711 Gobin Drive, Carlisle, PA 17013, 717-243-8561.

WRITE ME!! 22-year old, hangin' out in the S.D. scene, seeks others to correspond about life, music, and stuff. Into pop-core (All, Descnedents, Green Day) and S.E. (old stuff and new.) Let's trade comp. tapes and homemade tapes, Write! College is dull. James, 3846 49th Street, San Diego, CA 92105.

17-YEAR OLD JUST MOVED to US Virgin Islands. Absolutely No other hardcore here. Need penpals desperately. Please send me letters, music, zines, scene updates, etc. Into Snapcase, Lifetime, Still Life, straightXedge, vegetarianism, skateboarding, and Star Wars,. I'd love to hear from any and all. All letters will be answered. R.J. Lodrigueza P.O. Box 127 Kingshill, St. Croix USVI 00851

ARE YOU UGLY? Ugly #1 out now. Real life pen pal stories- and true accounts of people being buttfucked by life. If you can't be ugly-at least read it: 601 Van Ness Ave. #E3316, San Francisco, CA 94102.

SPLATTER MY FACE! Goat satanizine is back. All new interviews with a Prison inmate known as Hateman, a masochist who enjoys hansins from his testes, an artist with a Passion for self-mutilation, famous sore centerfold, article on bloodthirsty dictator Idi Amin, and more. Almost 50 Pases of torture for $3.00 PPdJ cash! Send 18+ statement. Goat P.O. Box 4284 La Mesa, CA 91944.

J.I.C. ZINE is looking for serious contributers to work with Especialy those into Ska/Oi/Punk... the basic idea of the zine lS everything sucks so negative attitudes are good. I really want people to do interviews too. P.O. Box 944/ Canton,Ct./ 06019-0944. Feel free to send any ideas or write for more information. Hardcore also wanted.

ARE YOU UGLY? Ever been ugly, felt ugly, been treated ugly? Know any ugly people? Write out what that was like, and send it to ugly for issue #2 and a free copy of the zine. Also: ever seen a dead body? Send your stories to: Ugly: 601 Van Ness Ave. #E3316, San Francisco, CA 94102. Graphics encouraged.

WANTED: Eclipse true crime trading cards. I need about twenty individual cards from second series. Buy or large selections to trade from first series. Mint only!!! Als send my your photos. I don't care what their of although graphic (sexual or violent) material is preferred. They will not be returned. For more info write Ezra Cobb @ 1834 SW 5th. Ave., #308, Portland, OR 97201 or call (503) 220-8105.

HOMOPUNK seeks other punks/skins for traveling, hanging out, penpals, a lover and possible roommate. I'm 25, masculine, clean, pierced, tattooed, Mohican, who is lonely as all hell. Want to travel and squat the country and maybe beyond. Must be addicted to punk and hardcore. Black punks/skins a plus. Patrick Rohling, 1800 Stevens Ave. #4, Mpls, MN 55403. 612-872-1006.

CACTUS PRICK: Issue #8 out now. 32 pages with Atomic 61, Anus the Menace and tough as fuck ABBA wordsearch. Still have slabs! Bob/gas-o-lene + Misery Index/Primitive Tribes splits and the Matamucil comp. $3 for first 7", $2 each additional. Zine is $2; just $1 with record ppd USA. Cash only. PO Box 27142, Tempe, AZ 85285.

BRUTAL PEACE: Finest quality, 100% cotton, silkscreened t-shirts, magic, glows in the dark, only $10.00. Specifiy size L, XL, XXL. Buttons & stickers, $1 each. Send check or MO to: Boowahca, PO Box 571223, Dept. M, Tarzana, CA 91357. Please allow 3-4 weeks for delivery. $3 s/h per shirt. CA residents add 8.25%.

LITTLE DICKS UNITE: New zine coming out soon. I would like to hear your experiences with and thoughts about little penises. Whether you are male or female, hetero or homo your stories are requested. Respondents will receive free copy of "Tales from the Small Side" when produced. Send to: 1201 F. Raleigh Rd. Ste. 108 Chapel Hill N.C. 27514

WANT SOME INTERESTING mail. I'll send you anything from stickers of your fav. bands to funny religious documents. All you have to do is write me. Want a pen pal, that's me too. My address is Jaime, 432 N 34 St., 1st Floor, Philadelphia, PA 19104. Will respond to every letter.

AIN'T YOUR PSYCHIC friend, but you can always turn to Scab's Zodiac page in every issue. Plus shtories, games, recipes, music, etc. All ads free-bands we interview-$1 or cheezy letter to P.O. Box 925 Alief, TX 7741-0925

"I SLAY WITH O.J!" T-Shirts and Caps! Will airbrush any slick sayings $9.00. T-2 collectors dream! 12" Vinyl "Arnold" Rare limited action figure display boxed with terminator movie video! Excellent! $45.00 L. Harmson Box 174 Dewitt, Iowa 52742

OUT OF ORDER #5 A ZINE featuring fucked up fiction with the likes of KiKi and the Coffee Shop Horror and Heroin Hotel plus lots more $1.00 postpaid to Peter Lewis 4653 Joy Road Occidental, CA 95465. Trades are cool.

$KATEBOARDING is too expensive! Buy from a skate distribution that cares about skateboarding. We are low-profit, DIY and carry the latest from Powell, Alien, Consolidated and more. You are paying too much! Send SASE for price list and stickers. Teamwork Skateboards, POBox 4473 Wayne, NJ 07474-4473 USA

DICK SUCKING FAG- I like Punk Rock, sick photos and old underwear. Want to hear from other lonely guys. Tell me dirty stories, send me a sick photo- anything. all letters answered. Well I gotta go pund this thing down again. Write me damm-it! Boner, POBox 544, Juniper, FL 33458

FIFTEEN, BORED, FRUSTRATED. Needs mail. Want to do zeen, want to form band, want to talk politics, revolution, anarchy, Dada, DIY, Situationists, music, Dead Kennedys, Crass, Sex Pistols, Bikini Kill, Zappa; Books: Burroughs, Acker, Bukowski, Cummings, art: Warhol, Magritte, collage. I'll write back, I promise. Patrick, 7302 Whitebirch Dr., Jacksonville, FL 32277. Gabba Gabba Die!

OLD SCHOOL SKATEBOARDS. Teamwork Skateboards is a low-profit, DIY skateboard distribution that specializes in older styled skateboards from the 1970's to the present. We have Powell, Sims, Santa Cruz, Longboards, etc. Send SASE for price list and stickers. Teamwork Skateboards, POBox 4473 Wayne, NJ 07474-4473 USA

10 THINGS issue * is out now with NoFx, Vic ChaosUK/ Nausea, The Voodoo Gloo Skulls, the Unsane, Killdozer, zoinks! and Seattle's crusties Whipped and new noise faves Christopher Robin. 40 fucking full-sized pages of NW information and punk rock with 100's of reviews, scene reports, and lots more. $1.50 US/ $2 Canada and Mexico? $3 World. 10 Things, 1407 NE 45th St #17, Seattle WA 98105

BODY BAG DIST. Hey there. I finally finished an insane advanced lab medical course, and am ready to get things going on here. A new zine will be out shortly and the Rorschach, 1.6 band split 7" is done. $3 postpaid. I've got lots of cool things planned so write me for info. Carnage fanzine is no more. Anyone who has ordered from me & gotten no response, write back! Because I lost orders in a crazy move. Compensation will be provided. Note the new address. Dan Bodybag Distribution, 41 Kim Ct, Toms River, NJ 08753

ANGRY YOUNG WOMAN #1 is out! Where else can you read about Bobby Knight, the baseball strike, why I hate "Cathy" and welfare moms? Send $1 to Angry Young Woman, 5525 A Coldwater Rd., Box 167, Fort Wayne, IN 46825.

MAXIMUMROCKNROLL classifieds

SHIRTS FOR SALE: Carry Nation $15, Unit Pride $15, Against the Wall-L.S. $20, C.O.S.-"Has the Edge" or "True Till" $20, Side By Side "Your only Young" $20. Write to Russ Cerny, 316 College St., Kent Ohio 44240.

TAPE TRADERS- "Trade Contact" #3 is available now for $1 ppd worldwide. 8 pages crammed full of addresses. If you want to be in #4 send your list and wants. Any kind of music welcome. Also have large trading list. Kelvin Craig / 18 Rhonda Ave / Willetton WA 6155 / Australia.

I'M LOOKING and still haven't found the right people in life. We're are you fuckers. Lookin for guys that skate and girls that don't give a shit. I'm 15 and like all fuckin awesome mucic, but a lota industrial. Doesn't matter what you are just write and send photos. Heather 4006 Hecktown Rd., Bethlehem, Pa 18017. Things are dry.

STREISAND! STREISAND! Streisand! I love Barbara Streisand! I am desparate for a copy of her HBO concert. Will trade for my copy of Yentel. Write 2325 Golden Gate Ave. Room #308, San Francisco, CA. 94118.

SUCK-skateboarding/hardcore zine includes interviews with bands, skaters, weird people plus show reviews, vegetarianism, pictures, john travolta and breakdancing. 1.00 + 2 stamps. Buy it because it's more fun than naked breakdancing. also free mini zines to anyone who wants them jest send stamps and i'll send you as many as i can, it's cool shit. b.i. publications mimmo mortillaro, 35 hodgkins st., gloucester ma 01930.

TIM LANE! Where are you? Somebody please tell Tim Lane to get in touch with me: Paul (Insurrection) Thomas, 3106 Patterson Ave. #6, Richmond, VA 23221. or call collect at (804) 353-5442 California was getting me down so I split. Miss you bro'. Get in touch. We'll talk soon. Love, Paul. P.S. Where is Steve Karr?

POLY BAGS—all 3 mil. 7"—100/$6, 500/$16, 1000/$30. 12"-50/$6, 200/$16, 500/$30. 10"-15¢ ea., 100/$10. 8" square white envelopes-25/$7, 50/$12, 100/$20. Prices ppd in USA, N. America add 40% for postage. Use home address please. CD sizes available soon. Greg Yarde, PO Box 483, Paoli, PA 19301 USA, 610-647-1147. Mention this ad.

SOME SCUMBAG named Warloch/PO Box 1962 / Dearborn MI ripped me off! I sent him money for a Manson LP and never got it or a reply. Beware!!!

AIDS SUCKS SUCKS sucks fucken sucks! Stupid guy in Texas makes wacky tees. All proceeds go to local aids resource center. Write for the Boss Catalog: Bill, PO Box 53832, Lubbock, TX 79453. Send something worth 29¢.

UNDERGROUND FILM LIVES! Want to get into filmmaking? Subscribe to Underground 8, a zine written by underground filmmakers for underground filmmakers. Learn how to film, edit and show sync sound flims in an affordable way using minimal, readily available equipment for minimal bucks. Issue #1 is $2.00 cash to: Underground 8, 328 N 5th St. #2, Geneva, IL 60134.

JEN SWANSON (formerly of Baltimore, MD)!! Where the smeg are you?! Please please please write me! Are you in Montreal? Baltimore (still)? Where!?! Don't be a smeghead. Mikey Beck/ 1159 Hedy Lynn Drive/ North Huntingdon, PA 15642

WANT SOMEONE who will actually write you back? Huggy Bear, Descendents, Jane's Addiction, Slant 6 are bands I dig. I invite any type of person's letters; boys with dreds are a big plus! Leslie 2060 Waterbury, Kentwood, MI 49508

23 Y/O RAW FOOD VEGAN heavily into intestinal cleansing, meditation, Crowley moving to Los Angeles area in November. Need a roommate? Or if I could find 2 like-minds that I can get along with...I have a plan. Send 60 minute blank tape or 75cents for more about me. Bart, POB 822, Medford, NJ 08055

TWENTY YEAR OLD FEMALE wanting to hear your deepest and naughtiest confessions/ fantasies. Dont' be shy—it's all so very safe. Dirty thoughts involving family members, animals, dead things, etc...Other females—I'd also like to hear from you. Photos? Write to: Katie, PO Box 25913, Alexandria, VA 22313

HEY DICK-WEEDS ya wanta read some hard hitting poetry from a fort worth texas boy? if so then send me $1.00 cash for the latest issue of genuine lizard! i'll send you an envelope full of goofy crap. post cards, stickers & stuff. genuine lizard p.o. box 2044 ftw, tx 76113

PEOPLE FROM ALL LANDS! Please write to me. I want to hear from everyone; even you. People in Seattle and Portland: talk to me: I might be moving there. Rev. Jon Bob the 6th, 789 Santa Ana Blvd, Oak View, CA 93022 USA

THE REHABS ARE PEOPLE with feelings too. We'd be happy if you sent us a couple of dollars for our six song tape. We've got a boss 7" coming out in a few months as well. Write for crazy free stickers: Billy Category, 4948 Cross Creek Ln. Greenville, SC 29615

LONELY GIRL SEEKING MAIL, especially from canada but elsewhere also especially if you're a guy from quebec with bleach blond hair and goatee who was at canada cup mt. bike champs at ski birch mb. on july 30-31 '94. i'm into Bad Religion, Screeching Weasle, x-country skiing and mt. biking. enclose age please. so write me anyone except racists. ellen p.o box 163 Notre Dame de Lourdes Mb. Canaduh ROG 1MO

MASONIC MIND CONTROL, Xtian God Zombies, New World Order, Nazi UFO's The Church Subgenious, Kerry THornley, LSD Guru Tim Leary. Sound intriguing? Then by all means, pick up a copy of Working Class Hero. The magazine for discerning paranoiacs. Issue #5, $1.58ppd. Issue #6, $2.00 ppd. Send well concealed cash to: The Atomic Press, 418 Peninsula Dr., Erie, PA 16505

FUCK THE BUSINESSMEN is back! With T-shirts, back/patches, prints include - Resist, Misery, Doom, Crass, Atheletes Butt, Disorder, Poison Idea, P.E.N., Macc Lads, Hichoids, Filth, S.I., Discharge, Back The Boys, Alcholocaust, etc...no checks, send cash or money order, $5 ppd. Don't sit around suckin buscuits and send SASE to U.A., PO Box 8972, Denver, CO 80201. Destroy capitalist shit!!!

RAZOR BLADES IN Halloween candy issue: tissue out now! Anti-racism, anti-sexism, just plain weird comedy and poetry. Send $1 to Hole, 53 Hudson Ave., Grafton, MA 01519 or trade. Cash only!!! Contributions accepted, next issue on drug legalization/culture, etc. Is it good or bad?

SEEKING MAILING LIST - Are you into quality hand crafted leather accessories? Send SASE and preference to - Vekzar #4, 2616 N. Hampden CT., Chicago, IL 60614.

ZINE DISTRIBUTION starting up! I'll also do demos and CD's/CS/7"/10"/12". Write for more info! Gimme wholesale prices if possible. Also looking for others to distribute my zine. Contributions accepted. Hole, 53 Hudson Ave., Grafton, MA 01519.

ZAFTIG! That means absolutely - I just wanted to see that crazy word in capital letters. Anyhow, I'm Nikki, a little punk who lives in a cornfield. It should go without saying that mail is what I need - so write! RR 2 Box 462, Winamac, IN 46996.

FREE CLASSIFIEDS with up to 60 words. each ad will be printed in 2 consecutive bimonthly issues. For a copy send $1 (US), $2 rest of World to T. Yawn, Adzine, PObox 457, RB, CA 90277

FRANCE AND ENGLAND wanted! American male, 25 soon to be traveling in Europe, seeks English and French pen pals, into Industrial, Mod, Ska, Rock, Athletics, Partying all letters answered. Chris Chester, 3744 Arnold Ave. #15, San Diego, CA 92104 USA

ATTENTION! ANYONE who sends male to Heckle & Jeckle, do not glue your stamps. We have been receiving glued stamps for a while now and the post office has now caught on. So don't coat those little babies. Or you too will be on the shit list.

MOVED TO WINTER PARK, Florida and don't know anyone but my dog, and the dogs she picks fights with. I really like to see shows like Samiam, Jawbreaker, Pennywise, Coffin Break and Helmet (call me silly). I even like Frank Sinatra and go-go jazz. Cheese, surfing, a silly girl and no drugs...write Gray, 7688 Bent Bow Trail, 32792.

POETS AND OTHER writers!!!! We are looking for contributors for an all or mostly poetry zine. If you have old or new stuff, lyrics that never made it to DAT, or whatever, send it!!! Zack, box 137, Forestville PA 16035.

FRIENDS, FRIENDS, I need them. In the Philly Trenton area. I'm sXe into Endpoint, Swiz, Railhed, Lifetime, etc. I want to hang out , go to shows or just write me. Julia/ 8 Del Rio Dr./ Yardley, PA 19067-2810.

CENTRAL IOWA PUNX? Are there any cool people left in the Ames-Marshaltown area? No, I'm not looking for someone to fuck. But it would be nice for a change to talk to people who aren't into line dancing or aren't impressed by Harley Davidson tatoos. I'd also like to hear from people in my area who would like to start a band. Tape traders (from anywhere) also welcome to write. John, PO 400, St. Anthony, IA 50239.

18 YEAR OLD MALE INTO true crime, Answer Me!, how to crime (Loompanics), LaVey, Apocalypse Culture, De Sade, R. Kern, J. Coleman, Re/Search, social Darwinism, prank calls. Music: Negativland, Boyd Rice, J. Brown, Big Black, Bikini Kill, Missing Foundation, Foetus, Cop Shoot Cop, Tom Waits. Looking for pen pals and people to exchange info with. Jed Bailey / PO Box 263001 / Daytona Beach FL 32126.

TENSION BUILDING Number One, featuring articles, photos, reviews, feelings, and interviews with: Ashes, Framework, Starkweather. Full size 38 pages. $1.50 ppd US, $2.50 ppd world, 50¢ distribution. Please send photos, writings, ads, material to be reviewed and any other contributions. Send to: Steve Lucuski, 429 Osborne Ave., Morrisville, PA 19067 USA. (215) 295-2796.

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PBR (Pit'sbull Records), our slight experimental not really punk non-hip second label with more stuff nobody understands :

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(PBR 008)
BunnyBrains
You got it (comin')

SPLINTERED

(PBR009)
Splintered Hilt

Splintered also has an exclusive track on Fuck that weak shit vol 2 dbl 7" which also features Clawhammer and Chicago's Stokastikats who were on the flexi with Highball mag

Pit'sBull mailorder USA : send a SASE to Bovine in Madison. We also got a 44 pg mailorderlist with tons of vinyl, some Cd's, mags, trading cards and a lot of comments. Overseas and Holland : send an IRC, Belgium send a stamp of 16 Bf. List is free in rest of Europe.

Splintered and No Tomorrow Charlie will hit Europe for a first tour from oct 5-16 and will go to such exotic places as Denmark, Belgium, Germany, Switserland and France.

Pit'sBull Backcatalog

PBR 001	Fruitcake : Anna Marina
PBR 002	Fuck that weak shit vol 1 (NTC/Birdskin/ Schwermut Forest/Fruitcake)
PBR 003	First Things First : second to none
PBR 004	Drunks with Guns/ Panty Boy
PBR 005	Fuck that weak shit vol 2 dbl 7"
PBR 006	No Tomorrow Charlie/ Twerdocleb dbl 7"
PBR 007	No Tomorrow Charlie : God's Muzak
PBR 010	BBQ Young/ Bunny Brains split
PBR 011	Antiseen : Masters of the sky

JAILBAIT

Check out our new label :
DBB (Death By Blowjob) the label with the explicit logo

Strangulated Beatoffs

Strangulated BeatOffs "Days of our lives"
(vinyl strictly ltd to 500) lp/cd.

All new tracks, no stuff that is on the comp Cd on Behemoth, we announced it for a long time but now we finally got the mastertapes in, so expect it out around october. Strangulated Beat offs are entirely the works of Fritz and Stan (of Drunks with Guns fame) out of St Louis. This is what happens if you mix dope & soap opera's, this is way way out, like ambient for punks, like what you listen to when you're too stoned to dance... PPD prices from Mad Dog 66 Empire (don't order before late october!): Cd/lp inside EEC: $ 15/13, outside EEC: $ 13/12.

Coming soon

PBR 012
Fuck that weak shit vol 3 with Thug + Unholy Swill + Garment Bladder (all US) + Designer (+Swits) (nov)

PBR 013
Unholy Swill (oct)

PBR 014
Fuck that weak shit vol 4 with Cosmonauts Hail Satan (UK) + Monoshock (US) + 2 or 3 other bands

PBR 015
Anal Babes/ Brainbombs

Mad Dog 66 Empire
c/o Kris Verreth
Tervuursestwg 1h
1820 Perk - Belgium
Tel ++32 2 751 91 46
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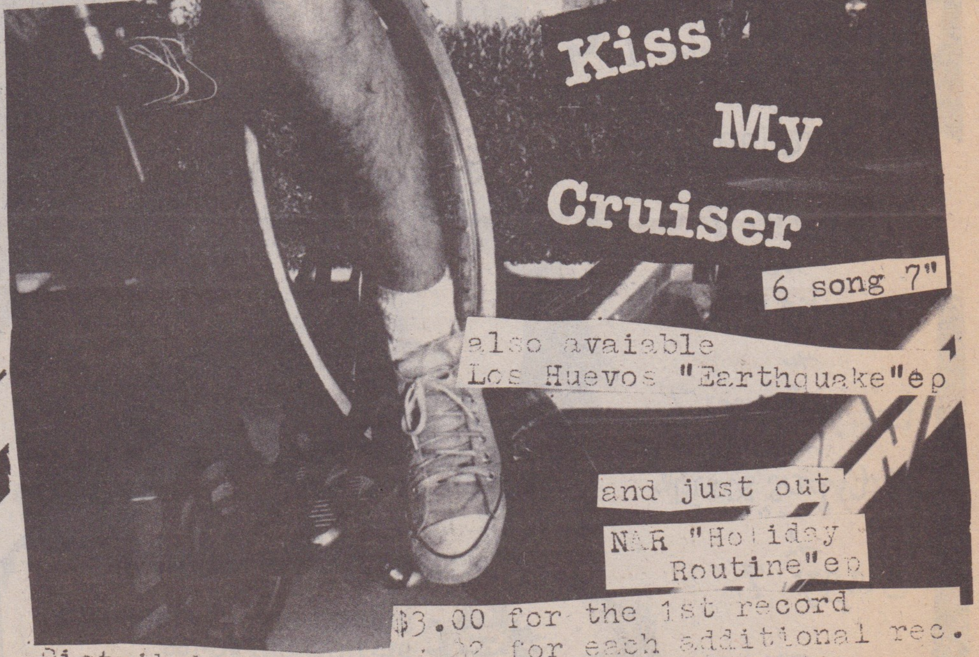
DISTRIBUTION : Our records are available through these fine folks : Cargo USA + UK, Subterranean USA, Get Hip USA, Heatwave Music Greece, Groovy Eyes France (DD only), Helter Skelter Italy, Running Circle Spain. You can also get it from the finer mailorders in the world such as : Get Hip, Blackjack, Vacuum, Bovine, Homo Habils... (USA), 4th Dimension + Fish Eye + Vinyl Vaults (UK), Katakomb, Vicious Circle, SDLR, Amanita... (France), X-Mist, Soundflat, Outer Limits, Malibu, Crypt, Kollaps... (Germany), Goofin' Records, Gaga Goodies, Trashcan, ARR... (Finland), Lovebuzz(Holland), Spiral objective (Aus), Wallabies, 1+2, HG Fact ... (Jap), That's Entertainment(Norway), Sacro Egoismo(Austria), Voodoo Rhythm(Swiss), Thomas Envall(Sweden)... I think it's clear, only stores/mailorders who suck don't carry our stuff... (European) labels : we trade! Get in touch if you want us to carry your stuff in our mailorder, though of course, vinyl only, no Cd's please! Mailorderprices for 7"s : see Demolition Derby ad!

Los Huevos



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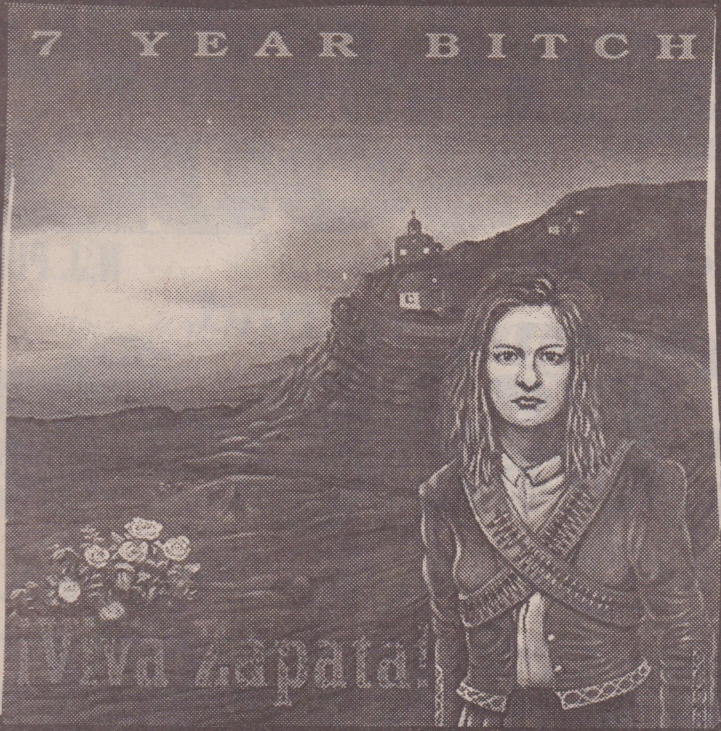

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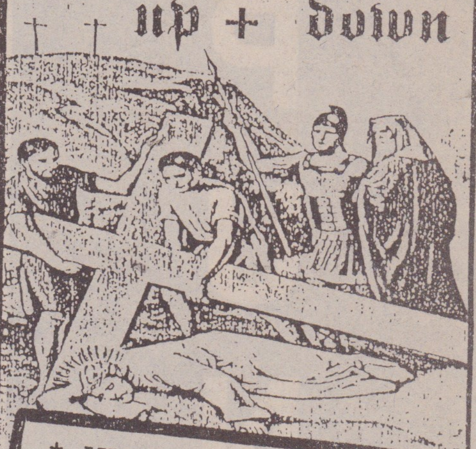

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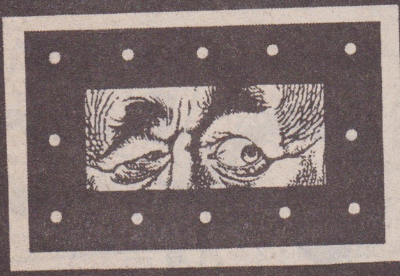

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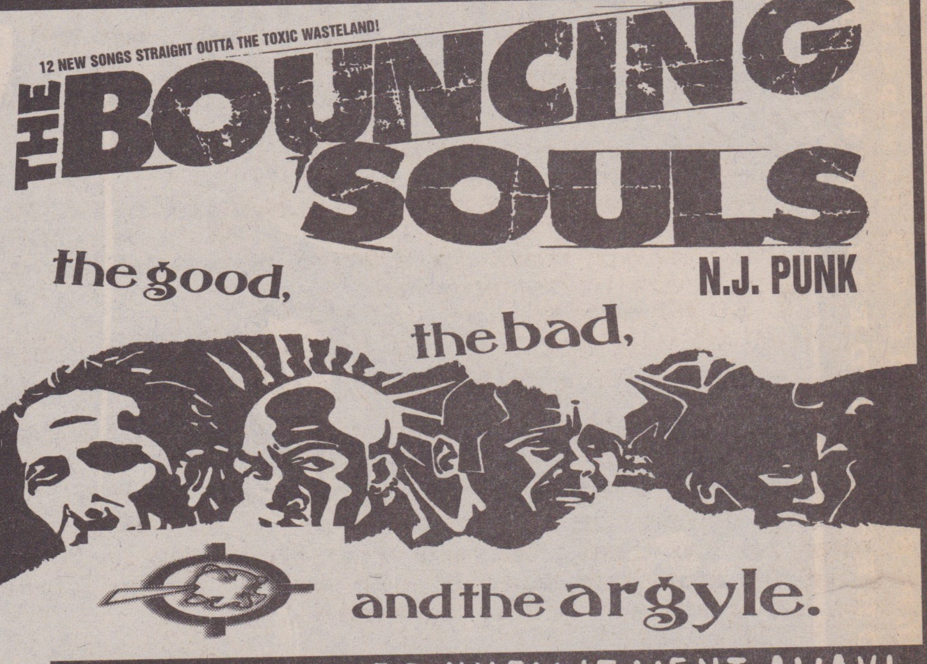

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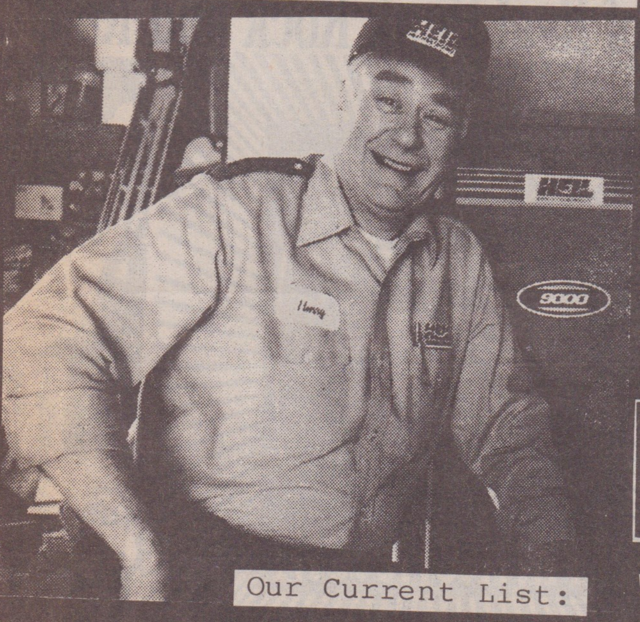

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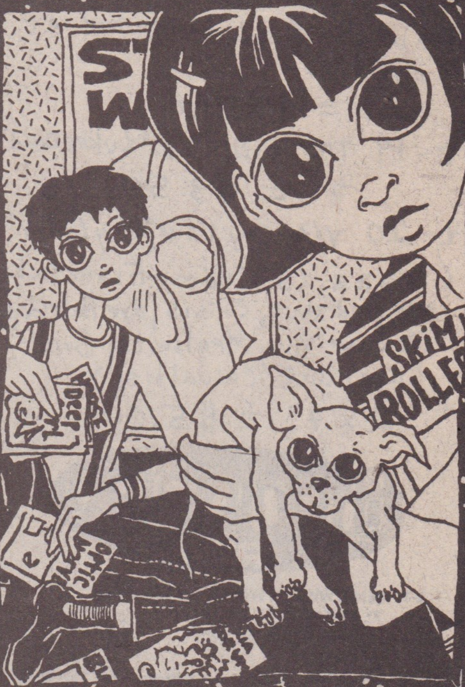

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(Spazz, 13, Cröm, Fishsticks, stapled shut, Crisis, Eye Hate God, Despise You, Meatshits, Grief, Capitalist Casualties)
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theologian RECORDS

t-1 PENNYWISE "A Word From The Wise"
7" $3.50
t-2 PENNYWISE "Wild Card"
7" $3.50
t-3 PENNYWISE "Wild Card/A Word From The Wise"
Cass $7.00, CD $9.00
t-4 WAR CALLED PEACE "WCPEP"
12" $6.00
t-6 OUT OF ORDER (Self titled)
CD $10.00
t-7 IMPERIAL BUTT WIZARDS/
ROSEMARY'S BILLYGOAT
split 2x7" $5.00
t-8 HEADTRAMA "Sacred Space"
7" $3.50
t-9 OILER/BAKAMONO
split 7" $3.50
t-10 F.Y.P. "Cooties e.p."
7" $3.50
t-11 FOR LOVE NOT LISA "Softhand"
7" $3.50
t-12 DEAD TREE "Don't Know"
7" $3.50
t-13 SUGAR BRITCHES "Bachelor Man"
7" $3.50
t-14 PILE-UP "Hard to Say"
7" $4.00
t-15 16/FRESH AMERICAN LAMB
split 7" (inside Pessimiser fanrag) $5.00
t-17 DOWNSET "Ritual"
7" $3.50
Also: DOWNSET "About Ta Blast"
7" $3.50
T-Shirts Lg,Xl:
PENNYWISE $12.00
theologian $10.00
(Treat as 12",Cass)

All prices post paid in the USA
Canada/Surface add $1.00/7",CD $2.00/12",Cass
Air mail add $3.00/7",CD $5.00/12",Cass

CASH, CHECKS, MONEY ORDERS TO:
Alternative Groove
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Hermosa Beach, CA 90254

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#11 the YAH mo's - OFF your PArents 7" e.p. $3ppd
#9 F.Y.P - Incomplete crAP CD $8ppd
w/ About 40 previously Released Songs!!!
#8 Bored to Death 7" #6 Quincy Punx - get the Humans 7"
$3ppd

Also Buy
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F.Y.P - Guido... 7" $2.50 pd
YAHmo's - Right on 7" $3pd
Out Late Nov. 94
F.Y.P - Brand new LP →
Out Lat Dec 94
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Out in 95'
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Quincy Punx - Me 7" Repress

Send every last Dime to ↓

RECESS RECORDS
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(310) 542-6566

RECESS RECORDS

To serve God There are many ways to serve God. Maybe you will attend religious services and apply religious teachings

"At Last!
The Return of Real Punk Rock and Roll!"

Write or Call for Free Catalog:
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Electric
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"Wow! Where did these guys come from!"
— Nightwatch fanzine

single: "E.F. Theme" b/w "Fast & Furious" (Mint 12)

"If you loved the Misfits, Dead Boys, Avengers, Weirdos, or the Stooges, then this is the band for you!" --- *Void* Magazine

$3.00 Post-Paid

MINT TONE

XX HEY KiDS XX
LET'S ROK'N ROLL

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STILL:

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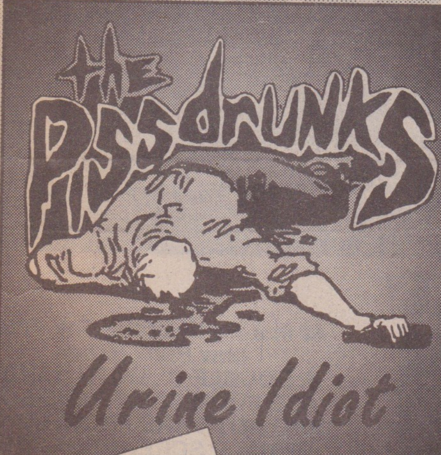
PISS DRUNKS



Ransom Note Recordings

"I stole this CD from my friend Steve a couple of weeks ago and I can't get enough. Fast, short songs with gruff, masculine vocals singing songs of stupidity. Highlights include an ode to Branch Davidians entitled "Waco Baco" and my personal favorite tune simply titled "Piss Drunk". Highly recommended." (CK- MRR 8/94)

CD $10.00 ppd
Cass $7.00 ppd

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Send SASE for full catalog

Stores: Distributed by Dutch East, Profane Existence & Get Hip or call direct

CANADA Add $1.00
EUROPE Add $2.00
WORLD Add $3.00

BOVINE

P.O. BOX 2134, MADISON, WI 53701

Destroying
Music's
Future
TODAY.

FESTERING RINYANYONS

FLATLANDER RECLUSE CD

15 song CD only / #BO14. Blasting punk mayhem from the meanest band in the midwest!

DOUBLEBOAR

Wrong b/w Friction Circus 7" / #BO15. Dual bass pig-killin' noisepunk w/Bob o' the Festers on voc's! 1st 200 on red wax.

SPAZZ/FLOOR

Split 7" / #BO16. S. F. power violence collides with Florida sludgecore!

COMING SOON:

EYEHATEGOD

Ruptured Heart Theory - 3 song 7"

FLOOR

Madonna - 4 song 7"

MERCURY 4° F

Feed Me b/w Wormeater 7"

Dist by: Cargo, Caroline, Dutch East, Get Hip, Scooby Doo, & Subterranean. Mail: Blackjack & Skull Duggery. Europe: Pitt'sbull (Bel) & X-Mist (Ger).

CDs = $10.00; 7"s = $ 3.00 each, ppd. OUTSIDE U.S. ADD $2.00 PER ITEM, or send for list with lower rates... U.S. Cash or M.O. (TO SEAN WIPFLI) ONLY! NO CHECKS! Send 2-29 cent stamps/ 2 IRC's for Udderground, Poster, & Mail Order List with cool noise, punk & hardcore from around the world, cheap. Thanks!

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MAXIMUMROCKNROLL
P.O. BOX 460760
SAN FRANCISCO, CA 94146-0760

BULK RATE
U.S. POSTAGE
PAID
BERKELEY, CA
PERMIT No. 1153

SHIT! IT'S HAPPENING AGAIN!! BOOK YOUR OWN FUCKIN' LIFE #4 SEND LISTINGS NOW!!!

This time:

1) Don't wait till the deadline to send in your listings!
2) Hassle your friends to get their listings in too.
3) Maybe even take responsibility for getting your whole scene's listings done?
4) Don't send in 18 listings for all the semi-existent bands you're in--just for the ones that are really active!
5) Send them in nice and typed or neatly printed.

Do-It-Yourself Resource MagazIne No. 4, 1995-1996

For the last 3 years, MRR has joined forces with various other collectives and put together a resource magazine which many of you sent in listings for, and many of you utilized in booking tours, putting together compilations, traveling around the world, or just using to keep in touch. Because of the relative popularity of those editions, we've decided to go ahead and begin organizing a 4th edition, slated to come out around April 15, 1995. And taking over the duties of receiving all the raw data, typing it up, etc., will be the people at Bleeding Heart Collective in Philadelphia.

We will be compiling the resources geographically, trying to give as complete a listing of DIY and related activities as possible. The thoroughness of this project will depend on the response we get from people involved with different projects. Listings in this magazine will be free of charge; all you have to do is send in a note with the information requested below. Please, if you're sending in listings of many types, break them down by the categories listed below so the typists won't go crazy trying to sift through a mountain of info, and keep the statements or descriptions concise!!!

LISTINGS

BANDS: Name / Address / Telephone Number / Brief Description (40 words or less please!)
DISTRIBUTORS: Name / Address / Telephone Number / Specialty (vinyl, cassettes, CD's, zines, etc.) / Area of Coverage (mailorder, wholesale, gigs, etc.)
LABELS: Name / Address / Telephone Number / Brief Description (40 words or less please!)
PROMOTERS/VENUES: Name/ (Mailing) Address / Telephone Number / Hall Capacity / Is Lodging or Food Provided? / Working Terms (guarantee, percentage, etc)
RADIO STATIONS: Station Name & Call Number / Band Frequency / Address / Telephone Number / Contact Person / Punk-HC shows and times.
RECORD STORES/BOOK STORES: Name / Address / Telephone Number / Specialties
ZINES: Name / Address / Telephone Number / Postage Paid Price / Frequency / Size / Description (40 words or less please!)
MISCELLANEOUS: We also ask people to send in tips on hangouts, cheap places to eat, free clinics, bulletin boards, crash pads, etc. These listings could be especially helpful for touring bands.

ADS

Display ads will be sold to help pay for this project. However, to make this resource issue as fair as possible we have decided to have only one size. We are doing this to make ads just as accessible to the small 20 page fanzines as the big record conglomerates! The ad size available is 3 3/4" across by 2" down or 95mm x 51 mm (basically, a slightly elongated business card size). The cost for ads is $25 which will help keep the cover price as low as possible. Please, only one ad per label, zine, promoter, etc.

DEADLINE: FEB 15, 1995 - DUE OUT: APRIL 15, 1995

send all listings to:
BLEEDING HEART COLLECTIVE
4728 Spruce St Box 354
Philadelphia, PA 19139

send all ads to:
MAXIMUMROCKNROLL
PO Box 460760
S.F., CA 94146-0760

STILL AVAILABLE!

A Battle of the Bay Area's Best Pervo-Punk Bands
A DOUBLE 7". FROM THE SOUTH BAY HAIL THOSE MADCAP GUYS, THE DIESEL QUEENS. AND FROM THE EAST BAY, THE IN-SAINTS BRING THEIR ROWDY ATTITUDE. BYE-BYE POP PUNK!

MAXIMUMROCKNROLL PRESENTS
DIESEL QUEENS VS. INSAINTS

MAXIMUMROCKNROLL
SPOILED BRATS
BUTTA-FUOCO

#2 in a Battle of the Bay Area's new Punk Bands
A DOUBLE 7". BOTH BANDS ARE FROM SAN FRANCISCO AND BOTH ARE FRONTED BY FEMALE SCREAMERS. THE SPOILED BRATS ARE TO THE EARLY AVENGERS AS BUTTAFUOCO ARE TO LATER AVENGERS. PUNK ROCK!

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